

SECRETS OF THE RADIO DRAMA.



THE RADIO TIMES

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning

SUNDAY.

April 4th.

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IMPORTANT TO READERS.

The official address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 3, Abchurch Lane, London, E.C. 4.

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Broadcasting from Geneva.

By P. P. ECKERSLEY.

ON the morning of March 17th, at approximately half past nine, anyone with a wireless receiving set capable of picking up the London and Daventry Stations had the unique opportunity of hearing speeches delivered by certain European statesmen in the Assembly of the League of Nations in Geneva.

Some of the implications of this notable achievement were given the next day in the *Manchester Guardian* thus:

It is to be hoped that all those who are interested in the broadcasting of great political occasions had the experience yesterday of hearing the Daventry wireless station relay the speakers at the League of Nations Assembly. There has been no single stimulant of interest in the League stronger, for those who enjoyed it, than this extraordinarily clear transmission of the explanations of the statesmen concerned in its failure on an historic occasion. The League ceased for the moment to have the qualities of abstraction and remoteness, and the printed word became thereafter more graphic to the reader. In the hum of under-talk at Geneva, the rustling of papers, the announcements of the speech master, and the emotional cadences of the speakers the League became, as nothing but personal contact could make it, a real body of men wrestling gravely and vainly with a crisis. It is safe to say that to none who heard M. Briand's French rolling across Europe, or the sad precision of Sir Austen Chamberlain's English, or Senhor Mello Franco declaring his inability to exceed his instructions, can the League again seem a matter with which he has no personal concern.

I am more concerned now, however, with

the story of how the link between Geneva and London was achieved. Credit is largely due to Mr. Arthur Burrows, our late colleague here in the B.B.C. and now the Manager of what I may call the Wireless League of Nations, the Office International de Radiophonie. It was he who saw all the authorities over there, obtained the many permissions that were necessary, and generally fixed up all the irritating details that are always among the most difficult points in a broadcast of this sort.

Mr. Burrows' greatest efforts, however, would have brought nothing of interest to us had it not been for the French engineers of the P.T.T., who obtained so clean a land-line between Geneva and Paris. Actually, of course, Geneva is not further from Paris than is Aberdeen from London, but it must be remembered that the engineers' difficulties were the greater in not having previously used this line to any extent for the particular requirements of broadcasting.

In Paris the speeches were amplified and passed to the Eiffel Tower, and here they were radiated for French listeners and for our reception in Britain. At Keston, equipped with a special receiver and land-line amplifier, Captain West and Mr. Partridge of the B.B.C. picked up the transmission from the Eiffel Tower and, by means of a land line, relayed their reception to London. Here, the movement of one jack transferred the input of the Daventry and London Stations from the studio of everyday use on Savoy Hill to that fateful meeting by the Lake of Geneva seemingly so far away from our everyday experience.

(Continued overleaf in column 3.)

Secrets of the Radio Drama.

By Frank H. Shaw.

Captain Shaw is a pioneer among writers of plays for broadcasting. Two of his recent successes which have attracted wide attention have been "The Mayfair Mystery" and "Which?"



Captain FRANK H. SHAW.

THE ordinary stage-play appeals to two senses—sight and hearing; the radio play can appeal only to one sense; consequently, it may be considered a play that has not only to be spoken, but also acted in words. In words and in atmosphere, that is; for, lacking the stage-set of the ordinary drama, its movements and its costumes, it is my opinion that the radio drama must depend for its success on its audible atmosphere, at least as much as on its story and dialogue.

I find, in writing my wireless plays, that I am eternally handicapped by this lack of visible stage-setting. Every gesture, every turn of the head, every definite movement must, to a great extent, be suggested by the dialogue. Instead of writing stage instructions: "A moves from Centre to G.P. 8," A must be heard to move, either through dialogue or through a sound effect. The tendency is, in consequence, to make the characters indulge in as few movements as possible; and yet, since the entire effect is to create the illusion that the drama is actually transpiring, many movements are necessary.

A New Type of Play.

Fortunately for the author, the resources of the wireless "effects" are to-day practically limitless; and I find these resources peculiarly suitable to the production of plays containing a ship as a stage. Every time I hear a sea-piece produced, I am put in mind of the Tontine producer who, during a stage representation of thunder heard actual thunder outside, and exclaimed: "My thunder is better than that!" A heavenly-hurd gale, created by means of wireless "effects," almost outshines the real thing! Yet every detail of its verisimilitude is exact—from the dull thud of a striking sea, accompanied by the crisp splash of the crest, to the creak of a half-lashed block. I am still awed and amazed by the possibilities of the accessory department at Savoy Hill.

Dealing with a new medium, I am safe in stating, that a new type of play is demanded. Preferably it should not be a declamatory play: it should carry throughout an excellent stupor of restraint. Long orations are out of place: dialogue should be eminently crisp and telling, with—as in the case of the legitimate stage-play—no single unnecessary word. The brain of the listener must not be confused and beclouded by verbal torrents loading nowhere. Dialogues must be "snappy," conveying definite meaning. Furthermore, the situations must arise so naturally that the credulity of the listener is not strained. There is no time, when listening to a wireless play, to refer back mentally to discover the subtleties permissible on the proper stage. A radio play must be obvious in its action, however compressed its ultimate climax might be.

A Small Cast the Best.

As few characters as possible should be employed, since human voices are not as prone to convey definite impressions as human personalities; and the listener, dependent only on his sense of hearing and his imagination, is apt to grow confused by many voices, unless they differ very considerably one from another. And each character, I find, should differ greatly from every other: the contrasting personalities should, in deed, be exaggerated to some extent, if a clear cut impression is to be conveyed.

It matters not at all to the listener whether a character is tall, handsome as a Greek god, reckless in appearance, or whether he is under-sized and possesses a cast in his eye, so long as his voice conveys a suggestion of his personality. As no film-lens concerns himself with the vocal qualities of his film-favorites; so no wireless fan concerns himself, to any other than an academic extent, with the facial and physical qualities of his radio favorites; at all events, during the progress of the play.

The radio dramatist is, to an even greater extent, than his brother, the straight playwright, dependent on the producer for his success. The tinkle of a glass at precisely the right moment adds an enormous value to the spoken word—it is almost an impossibility for radio players to "put" through a crisis. And as the larger "effects" are not always produced in the same studio where the vocal presentation is taking place, an enormous responsibility rests on the producer's shoulders if all synchronizations of words and sounds are to be correct. I cannot remember to have been let down once.

Choosing a Plot.

To give essential details for the proper writing of radio dramas is difficult. It is a new art, as yet in its infancy, but, I venture to think, a lively child.

A strong and convincing plot is essential; the introduction should be crisp and convincing; the characters should be delineated clearly, without any shadow of doubt as to their personality. Action throughout should be brisk; situations clearly outlined; and the whole play should move remorselessly forward to its middle-climax. A slight suggestion of anti-climax may be permitted when once the listener's interest has been secured; but it should only be employed as a taking-off place for the final and ultimate climax. Once that climax is reached, the play should end, as if clean-cut with a knife. If possible, the ending should be unexpected—but, to my mind, the satirical twist should be avoided.

Brevity is the Soul of Wit.

A definite story, a good plot, characters that introduce themselves smartly, an overwhelming climax and no suggestion of anti-climax—these, to me, are the most desirable qualities in a radio play. But, as there still remains a suggestion of the eerie and uncanny in wireless, a play that possesses some hint of the occult and the supernatural, carries more conviction through the ether than from the visible stage and, I think, enhances a radio-drama's possibilities. Only, as on the legitimate stage, there is an urgent need for clean, convincing comedy over the wireless.

A radio-play should be short—that is a *rule* *à la* *carte*. It is not so much that a listener cannot be carried away by the strength of a play to listen for a two-hour stretch; but it has always to be borne in mind that all listeners cannot devote a two-hour unbroken spell to any one play; and if a certain portion has been missed, it is not possible to cut in and collect an interest in what remains.

None the less, I firmly believe that the time is not far distant when a school of radio-dramatists will arise capable of creating such a new form of radio play as will carry the prolonged interest of a two-hour play, what time it occupies only—say—an hour. And there is one thing to be said for the radio-play. If a theatre-goer is uninterested in a stage-play he usually sits it out, unwilling to disturb his fellow seat-holders. A listener can always turn off the loud speaker or remove the ear-phones, and wait for something more to his liking. There is no scene over the staff-holder in a West-end theatre—the management in the theatre does not offer a substitute performance.

Broadcasting from Geneva.

(Continued from the previous page.)

It is now the aim and ambition of the broadcast organizations of Europe to expand the "S.B." system, and if facilities can be given us, there is no reason whatsoever why events of real international importance should not be radiated from every important European station simultaneously.

The first essays at radiating from Geneva were abortive; this latest event shows that experience teaches, and that only detailed improvements are required to bring about a universal network. When Parliaments admit microphones, when Geneva again has to discuss affairs of real moment to us and to generations to come, when great musical events take place in whatsoever city, there is no technical reason why we should not all share in occasions to which so many of us now manifest indifference through lack of real contact.

There may be mountains of prejudice to level, there may be detailed difficulties to overcome; but we technicians can see our way clear to making the Geneva broadcast historical to future generations, to whom such events will undoubtedly be a commonplace.

If only the spanning of the Atlantic by wireless telephony can become an established fact, we shall be able to open up still greater possibilities. Broadcasting potentially has the power to link us all together so that we may in time appreciate the real meaning of world citizenship. It is significant that the first successful finger-post to point the way to our goal has been erected by the League of Nations.

A special vocal and instrumental recital will be given from the Manchester Station on Thursday evening, April 17th, and will include Mr. Dale Smith (the well-known Lancashire baritone), and Mr. Charles Kelly (pianist). Mr. Dale Smith is a fine example of that unusual product, a talented vocalist who began his career as a boy-troubadour. That was twenty years ago, when he was famous throughout the northern counties as a soloist. At twelve, he was solo chorister at Manchester Cathedral, and left only because extensive concert engagements brought him, still a child, to London. When his voice broke, he studied singing afresh at the Royal Manchester College of Music, but his training was interrupted by war service. He was one of the pioneer artists in broadcasting, his first engagement being at the Manchester Station in the spring of 1923.

MEMBERS of the Manchester Radio Circle are to be congratulated on their successful efforts to assist local hospitals to obtain wireless sets. Since last October, as the result of the rapid increase in the Radio Circle membership, and also of a successful Radio Circle bazaar at the Manchester Wireless Exhibition, nearly £500 has been collected, and this has enabled donations to be made to infirmaries and hospitals for the installation of wireless in children's wards both in Manchester and throughout the area covered by the Manchester Station. Hospitals which have so benefited are St. Mary's Hospital, Manchester; Ancoats Hospital, Manchester; Fallowfield Royal Infirmary, Preston and County of Lancaster Infirmary, Chester Royal Infirmary, the Open Air school, Blackburn, Burnley Bank Hall Hospital, the Bradstock Locks Home, Farnthorpe, Crewe Cottage Hospital, Warrington Infirmary, Manchester Ear Hospital, the Galloway Home for Girls, Manchester, and the Bury Royal Infirmary.

Official News and Radio Gossip.

Lord Reading's Return.

DURING the programme from London on Wednesday, April 22nd, some of the speeches will be broadcast from the 15th Dinner to Lord Reading on his return from his successful term as Viceroy of India.

A Folk Dance Display.

Arrangements are in hand to organize some appropriate features for the broadcast programmes from London and Daventry on Saturday, May 1st. The afternoon transmission, between 3.0 and 4.15, will consist of a Folk Dance display, in conjunction with the English Folk Dance Society. The Society has decided that at many of its principal branches there will be loud speakers, so that the broadcast music can be heard in different parts of the country. For the benefit of listeners, the Folk Dance will be explained by Mr. Douglas Kennedy, and, at intervals, Mr. Stuart Wilson will sing Folk songs. The evening programme will include an operetta called *May Day* the words by David Garrick and music by Dr. Arne having been adapted by Julian Herbage. There will also be a springtime duologue entitled *The Constant Lover*.

"Lady Windermere's Fan."

A feature of the London and Daventry programmes on Thursday, April 23rd, will be items by Miss Evangeline Florence, the famous soprano. The programme that evening will also include a certified broadcast version of Oscar Wilde's play, *Lady Windermere's Fan*. This is in pursuance of a policy to put into the programme a play of an hour's duration, which it is intended shall be done at intervals of three or four weeks. The programme of the programme on April 23rd will consist of band music.

Music and Songs.

The programme from London on Tuesday, April 27th, will consist mainly of orchestral music, but it is hoped there will also be songs by Mr. Frank Titterton, the popular tenor, and Miss Edith Farnedage, who was heard by listeners for the first time on February 28th, when a programme in which she took part was relayed from the Grand Hotel at Eastbourne.

The Daventry programme on that evening will be a variety concert by the "Roosters," arranged in consequence of the fact that when they appear in the London programme on April 15th, Daventry will be giving an alternate programme.

Chamber Music at Chelsea.

The first of the B.B.C. Chamber Music Concerts at the Chert Galleries, Chelsea, will be broadcast on Monday evening, April 26th. This concert will be given by Mr. Anthony Bernard, of the London Chamber Orchestra, and the vocalist will be Mr. Stuart Wilson. At 10.30 on the same evening there will be half-an-hour's relay of programmes from Continental stations.

A Tchaikovsky Programme.

The birthday of Tchaikovsky, the great Russian composer, falls on Sunday, April 25th, when the afternoon programme from the London and Daventry Stations will be mainly devoted to his works,

and will be conducted by Sir Hamilton Harty. This date is also Anzac Day, and arrangements are in hand to include a reading of extracts from John Massfield's book "Gallipoli"—possibly, by the author.

The Sunday stage celebrity item on the same day will be given by Mr. Allan Ayresworth, the well-known actor, who will read the popular poem, "Gone With a Handsome Man," by Will Christie. The evening programme will consist of another concert by Albert Sandler and his orchestra, relayed from the Grand Hotel, Eastbourne.

associated with the glories of the Life Guards and the Royal Artillery will also be heard in this programme. All the incidents will be interpreted by chosen players, assisted by a detachment from the 91st Brigade Royal Artillery, the "210" Military Band and the Wireless Chorus.

New Artists.

Two artists, new to broadcasting, will be heard by listeners to the London Station on April 12th. One of them, Miss Pat Reed, is not new to radio work, being very popular for her many appearances before the microphone in Australia. Since Miss Reed has been in England, she has received many letters, from Australian children who have missed her from their wireless programmes, begging her to return. The other new artist is Fred Rome, who is already very popular at concert parties. Listeners will hear him in two causeries, both of an amusing nature.

"That Child."

A new feature will be introduced into the London programmes on April 12th, dealing with the adventures of an ordinary youngster as most of us would know her in commonplace domestic situations. The feature has been called "That Child." Listeners will generally find her in trouble or wanting something, but always in a manner which should induce her to everybody. "That Child" will make her appearance in the programmes from time to time. Originally, the character was created by Mrs. Florence A. Kilpatrick, who is well known as the authoress of "Virginia's Husband," "Sunshine Street," and "One More Night Again." In the short sketches which are to be broadcast, Mrs. Kilpatrick really makes the child live and has cleverly avoided precocity. The artists will be Miss Lorna Hubbard ("That Child"), Miss Mabel Comandore (the Mother), and Mr. Michael Hogan (the Father).

St. George's Day.

In addition to the various details of the St. George's Day programme already given in *The Radio Times*, glimpses of life in England at periods dating from 1600 down to present times will be included.

"The Poor Rich."

Miss Mabel Green, the musical comedy actress, will contribute items to the London programme on Wednesday, April 14th. It is some years since Miss Green was last heard in her great successes, *The Little Michas* and *The Ballerina Princess*, and that she has been persuaded to give up her retirement specially to broadcast that excellent little comedy *The Poor Rich* will excite the interest of thousands of listeners. This piece was specially written for Miss Green by Stanley Logan, and has now been adapted for the microphone. Mr. Edward Foster who, with Miss Green, created the parts of Jim Leech and Mrs. Dwellish when the play was successfully produced for the stage, will also take part in the broadcast performance.

(Continued overleaf in column 3.)



SIR AUSTEN CHAMBERLAIN BROADCASTING AT GENEVA.

In front of Sir Austen are two microphones. One of these was used for loud speakers in the Assembly Hall, and one for the broadcasting service. The amplifiers were placed immediately behind the canvas screen in the rear of the Presidential Chair. The transmission was distributed over three circuits—one running eastwards through Switzerland to certain local stations; the second to Paris, to the Eiffel Tower, and to the station of Ecole Supérieure; and the third to the P.T.T. stations at Lyons, Toulouse and Marseilles. There was also an extension of the Paris line, from Paris to Bordeaux. The technical work at the Hall was in the charge of MM. Pelloni and Baize, Engineers of the French Administration of Posts and Telegraphs, whilst the Swiss Telegraph Administration assisted both with the telephone lines in the Geneva zone, and in the provision of the necessary amplifying relay at Bern.

Offenbach's "Bluebeard."

A polished version of Offenbach's famous baroque *Bluebeard*, which is to be included in the London programme between 8.0 and 9.0 p.m. on April 21st, is a new item for radio listeners. It has not been produced for some 40 years, except on an occasion three years ago when Mr. Frank Mulhens, who is appearing on April 21st, took the leading part in a performance produced by Mr. R. E. Jeffery, now Dramatic Producer to the B.B.C.

Famous Regiments.

A further series of incidents from the Regimental histories of the British Army is to be given in the London programme between 8.0 and 9.0 p.m. on Saturday, April 24th. Those so far arranged are connected with the Royal Fusiliers (1854), the Border Regiment (1811), the Gordon Highlanders (1794) and the Grenadier Guards (1657). Other actions

The Gentle Art of Listening.

By Sidney Dark.

A FRIEND of mine is married to a wife of great charm and almost invisible beauty. Like Tennyson's brook, her talk goes on for ever, and my friend, for the most part, sits silent, occasionally making monosyllabic comments, smiling at the right moments, apparently interested. This admirable conduct has won him a great reputation.

"You are," I once said to him, "a splendid listener."

"My dear chap," was the reply, "I do not listen at all. When my wife chatters, I switch off, and if you gave me a ten pence note, I could not tell you what she is talking about."

There are many things to which common sense bids us listen with the closest attention; there are many more things which wisdom bids us not to hear at all. Small talk is one of the curses of life. Men are apt to pretend that it is only women who indulge in small talk and are not perhaps very sensibly bored when, at the end of the day, they are asked to listen to details of the parlour-maid's delinquencies and to be touched by the fact that Mrs. Brown's baby has the measles.

Maximo Gossip.

But men are really just as bad. The small talk in a man's club is maddening in its fatality. That is the reason why the bridge room is generally the most popular club apartment; for there talk is forbidden. Men whose bridge playing is an offence before high Heaven, and who really hate the game, insist on playing bridge to get away from their neighbours' gossip. If small talk were made a penal offence, there would be less bad bridge.

Everyone knows the story of Tennyson and Carlyle spending an evening together, sitting smoking one on each side of the fire and not speaking a word for three hours. When the poet went away, he thanked the philosopher for an extraordinarily pleasant evening. Of course, it is possible that, like ordinary mortals, they were both half asleep, but I prefer to think that each, inspired by the atmosphere created by the other, was listening to the music of the spheres.

The truth is that nearly every man can talk well about one thing and that few men can talk well about many things. I have never understood why it is considered offensive to talk "shop," since the engineer may be really thrilling when he is talking about engines, and most probably entirely idiotic when he discusses Mr. Shaw. My experience is that "shop" talk is generally good talk, and it is nearly always worth while listening when men and women talk about themselves.

Good Listeners.

An eccentric priest once suggested that when a man desires to make his confession, he should not go into church and find an accredited minister, but should make full revelation of himself to the first man he met in the street. If this became a common habit, it might sometimes be embarrassing, but it certainly would often be thrilling.

Since few of us are sufficiently gifted to switch off, good manners and self-interest both bid us to listen when others talk, because then, maybe, they will listen when we talk. Everyday popularity depends on at least the assumption of interest and belief. Dr. Johnson has nothing but scorn for the persons whom he apostrophises as "Ye who listen with credulity to the whispers of fancy," but Dr. Johnson was a cantankerous old gentleman, caring nothing for that easy popularity which the polite listener can regain.

If you yourself are fond of talking, your heart naturally goes out to the kindly souls who will listen, the satisfaction being the greater if the listener is comely and of the opposite sex. How fascinating to the humblest is the picture—

In listening mood she stooped to stand
The guardian Naiad of the strand.

And she is just as delightful if the strand is the pulpit.

Since, therefore, all men and all women have something to tell as worth hearing, let us listen with discretion. Self-knowledge is the greatest of human possessions, and so interdependent are we that we can only learn to know ourselves by knowing something of our fellows.

What is Home Without a Radio?

Nothing. In the whole social history of man, has been more destructive of domestic bliss than the labelling of loneliness, and I see in this connection one other way in which broadcasting is of incalculable value. It is not for me to criticise or to comment on the various lectures and other entertainments (I am by no means sure, by the way, whether a lecture is an entertainment), sent by a mysterious agency which rather terrifies me from the broadcasting station to the homes of the people, but I know full well that whatever it is, it prevents Mrs. Brown from boring Mr. Brown about her neighbour's baby, and it saves Mrs. Brown from being compelled to listen to a long explanation of why Mr. Brown failed to back the winner of the three-fifths.

If Mr. Brown has to listen to the details of the baby's complaint he grows peevish and then follows what are conventionally known as "words." If Mrs. Brown is given full particulars of her husband's failure as a turf speculator, her respect for him is diminished, and she suffers from the natural aggravation of not being able to buy the new hat which might have been hers if the three-fifths winner had been "spotted."

As it is, he sits on one side of the fireplace, entirely ignorant of the baby's malady, not even perhaps knowing that there is a baby, while she sits on the other side unaware that the three-fifths race has even been run. With headpieces attached to their ears, they listen to the profundities of Sir Oliver Lodge, or to the saxophones of the Savoy Band, and, as Dr. Pangloss so aptly remarked, "All is leather and Prunella." Thanks to the B.B.C., they have learned that "their first lost country ever is at home."



The Conductor of the Savoy Orchestra, Mr. Debroy Semer, entertaining the members of the Lamons Band in contemplation of their visit to Ecclelland.

Official News and Radio Gossip.

(Continued from the previous page.)

Radio Plays at Birmingham.

Two plays will be included in the programme from Birmingham on Thursday, April 15th. The first, which begins at 8 p.m., entitled *The 8th Month*, is by Clifford Bar, and the scene takes place on a terrace of the Phrygian Palace at Iconium. The sun shines brightly over the harpurs, where are the only coloured sails of many ships. Arrogates and liars, two young warriors who are attached to the Court, are discussing a catastrophe which is overwhelming a Persian.

The second play, which begins at 9.20, is by Matthew Boulton and is called *The B. and the Girl*. In this, listeners are asked to imagine a well-furnished drawing-room of a country house, lit only by the moonlight pouring in through the French window. A clock strikes two, and as the sound fades away, the shadow of a man's figure is seen above the window.

"Beethoven"—a Fantasy.

"Radio Fantasy No. 14," the title of Birmingham's programme at 9.20 p.m. on Tuesday, April 14th, is the second of the series of concerts designed to depict the lives of Great Masters of Music. As in the previous ones, the author is Miss Ida M. Downing, and the subject of the Fantasy, which is also its title, is "Beethoven." Listeners are asked to visualise the music room in the home of the Brunnwicks. Mr. Percy Edgar is taking the part of Beethoven and he will also be heard in the characters of *Spirits of the Present and of the Past*. Pianoforte music, arranged by Mr. Joseph Lewis, will be played by Mr. Nigel Daffinay.

An Organ Recital.

The many listeners who have expressed a wish that more organ music should be included in the broadcast programmes, will look forward to a recital which is to be given from Birmingham, at 7.30 p.m., on Wednesday, April 14th, by that eminent organist Mr. G. D. Cunningham, who is the organist for the City of Birmingham. On that night Mr. Cunningham will be playing at the Town Hall, and his programme, which is to be relayed, will include works of Bach, Wagner, Beethoven, and Schubert.

A Singer of Promise.

A new Welsh vocalist will be introduced to listeners to the Cardiff Station in a special programme of Old Folk Songs of Wales, which will be broadcast on April 16th. The new vocalist is Mr. David Brynley, a young tenor whom many eminent musicians consider to be an artist of great promise.

The Mysterious East.

There is a subtle charm about plays, pictures, and music that savour of the mysterious East, and listeners to the Cardiff Station will probably enjoy being taken somewhere "East of Suez" during the main part of the broadcast programme on Thursday, April 22nd. Items of an Oriental character, both orchestral and vocal, have been chosen, including Amy Woodforde-Finden's "Parade of Flowers." Care has been taken not to lead listeners to "The City of Dreadful Night," or to the "Black Hole of Calcutta," but always to a fragrant land of sunshine and laughter.

"Besses o' the Barn."

Band programmes are ever popular with Northern listeners, so that many people will look forward to an hour's music by the "Besses o' the Barn" Brass Band, which is to be broadcast from the Manchester Station on Tuesday, April 21st. This famous band takes its name from the little old Lancashire village lying half way between Manchester and Bury, which over a hundred years ago was merely a hamlet of about a dozen cottages, with a barn like inn where the band used to practise. The villagers still affectionately refer to the skilful combination as "our band," and follow its successes with the keenest interest and pride. The band is known all over the world, having toured America, Canada, New Zealand, Australia, and even Honolulu and the Fiji Islands.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss KITTIE REDDY, who will be heard in excerpts from "Widowmaker," at the Shaftesbury Theatre, to be relayed to London and other stations on Friday, April 5th.



Miss MAI SABIDGE (soprano) will sing at Cardiff on Wednesday, April 7th.



Miss ETHEL BARTLETT (Pianist) will be heard from Belfast, Glasgow, and Aberdeen during the week.



Mr. MIRAN P. BAILEY, F.R.S., will give a talk on "The new and old of the S.O. & B.O." from London, Daresbury, and other stations on Tuesday, April 8th.



Miss ISOLDE MENGES, the celebrated violinist, will broadcast from London on Sunday, April 8th. (S.O. to other stations.)



Mr. HERBERT BREWER will conduct the Bournemouth Municipal Orchestra at Bournemouth on Thursday, April 8th. S.O. to other stations.



Miss ENID SHAW, who will play in "The Power," to be broadcast from Bournemouth on Saturday, April 10th.



THE BRISTOL GLEE SINGERS, who are to broadcast from Cardiff on Wednesday, April 11th.



Mrs. CHARLOTTE WAKEFIELD, the well-known pianist and writer, will give a talk on "Music," at London, on Saturday, April 12th.

A New Service for Listeners.

By the Earl of Drogheda.

[A new organization, the aim of which is to assist listeners in various ways, has lately been formed under the title of the Wireless Association of Great Britain. We give facilities to this new body as we have done to certain others designed to serve the great listening public. In the following article Lord Drogheda, who is a member of the Council of the new Association, briefly outlines its aims and objects. He will broadcast a talk on the subject from all stations at 10.10 p.m. on Wednesday, April 7th.]

THERE is one aspect of broadcasting which has only recently begun to receive slight attention, but which is, in my opinion, so important that it is surprising to find it has been neglected so long.

It is no more than ten years ago that the greatest astonishment and excitement was created when a wireless operator at sea, or perhaps one of the very few amateurs possessing wireless receivers, heard in his telephone the sound of the spoken voice, or, perhaps, of music. At that time wireless was looked upon by the general public, or that small portion which had ever heard of it, as being one of the abstruse sciences incomprehensible to the ordinary individual. From that time an extraordinary progress has been made. There is now an almost universal employment of wireless, and many thousands of people possess their commercialised wireless receivers.

One of the most essential innovations necessary to bring about this revolution was the supply of something to listen to, and it was this need for continuous programmes which the B.B.C. has so ably filled during the last few years. The important point I wish to draw attention to is that although the programmes of the B.B.C. have reached a very high state of efficiency, and although commercial receivers, as produced by the various manufacturing concerns, are yearly increased in efficiency, yet no provision has been made for any organization, either to improve the knowledge of the public in wireless technical matters or to render them the very necessary assistance in understanding and using their apparatus. Let us see what is the result of this extraordinary neglect of this branch of the development of broadcasting.

Firstly, owing to faulty or out-of-date apparatus, reception is often poor. Then there is the oscillation trouble, which is almost completely spoiling the broadcast programmes in some places, such oscillation being almost entirely due to ignorance of how to use a receiving set.

Another important point is that for a long time past the public has been spending far more than is necessary in the frequent purchase of components and accessories which do not work harmoniously together.

All these factors tend to bring broadcasting into disrepute and retard the progress of what should become a national utility service.

Are not these the natural results of a certain lack of education and instruction in some of the technical aspects of wireless? Scant attention is paid even in the schools to the subject of wireless and technical features are few and far between, so that with the exception of a certain amount of advice offered by the Press, the public has nowhere to seek information that will enable them to get full value out of their sets.

It is the careful consideration of these facts by a number of eminent wireless enthusiasts which has caused them to decide on the formation of an organization designed to be of real service to listeners throughout the country. The Wireless Association of Great Britain is the result.

I would like to say at once that the Automobile Association, the success of which is so well known to everybody, is the model upon which the constitution of the Wireless Association is based. As the one word Service has been the keynote of the

success of the A.A., so will the word Service be the basis upon which the success of the Wireless Association of Great Britain must depend.

Take, for example, the oscillation nuisance. It is generally admitted that this cannot be subdued by force and, further, that in nine cases out of ten that force is not necessary. As I have already mentioned, ignorance is usually the sole cause, and offenders will be only too pleased to cease oscillating if they can only be told how not to do it.

The personal service, which is the principal feature of the new Association, is the ideal and only antidote for this particular nuisance. That, I think, is one of the main reasons why I hope the great public of radio listeners will heartily support the new Association.

SONGS WORTH KNOWING.

"My Sweet Sweeting."

THESE anonymous sixteenth-century words have been set to music in the Elizabethan style by Mr. Frederick Keel. We print the words by permission of Messrs. Stainer and Bell, Ltd.

An! my pretty sweeting,
My little pretty sweeting,
My sweeting will I love wherever I get;
She is so proper and pure;
Full steadfast, stable and devout,
There is none such, you may be sure,
As my sweet sweeting.

In all this world, as thinketh any,
Is none so pleasant to my eye,
That I am glad so oft to see;
As my dear sweeting.
When I behold my sweeting sweet,
Her face, her hands, her maiden foot,
They seem to me there's none so sweet,
As my dear sweeting.

It is many years since Messrs. William Henley and Arthur Cooke, who are well known in the Potteries, appeared together in the same programme, and that they will do so on Wednesday, April 14th, is an event which will be looked forward to by listeners to the Stoke Station. Mr. Henley was born in the Black Country in 1874, and studied first under Mr. T. M. Abbott, of Birmingham, and later, under Mr. Henry Holmes, in London. His first public concert was in 1886, at the age of twelve, when he was hailed as a "Boy Paganini." He has since given performances in most European countries.

Mr. Arthur Cooke had given pianoforte solos at the Stoke Station on several occasions. He has played some fifteen works for piano and orchestra at Queen's Hall Symphony Concerts, including the first English performance of Scriabin's *Prometheus*. Among the items in the programme from Stoke Station on April 14th is the *Kreutzer Sonata*, by Beethoven.

On the same evening, there will be items by Mr. James Howell, the well-known bass-baritone of Birmingham, Miss Miranda Sugden and Mr. George Dekin.

Among several of the big events which it is hoped to include in the summer broadcast programmes is a Grand Military Torchlight and Searchlight Tattoo to be held in York on June 30th and July 1st, 2nd, and 3rd. The function is being organized by the Northern Command, and will be practically a duplicate of the wonderful spectacle seen at the Wembley Stadium last year. In fact, it will be controlled by the same director, and many of the troops who appeared at Wembley will do so again at York.

The proceeds are to be entirely devoted to charity, being equally divided between military organizations and local societies.

Programme Pieces.

A Weekly Feature, Conducted by
Percy A. Schels.

ODE TO AUTUMN, BY P. NAPIER MILES. (LIVERPOOL, WEDNESDAY.)

THE composer of this work has long been active in organizing village music-meetings in the West of England. In a little hall at Shroton, near Bristol (his birthplace), the body of country singers that he trains has given Festivals of choral music and opera.

Some of his own works have been produced by this village operatic society—an opera *Mathelin* (on Stevenson's weird story), portions of a romantic opera, *Queen Rosamund*, and a choral ballet, *Muric Come*, that has been given also both at Rutland Boughton's Glastonbury Festivals and at the "Old Vic" in London. Another of Mr. Miles' operas is based on Kingsley's *Westward Ho!*

The work to be broadcast is a new one, one that London heard only a few weeks ago. It is a setting of Keats' lovely ode *To Autumn*.

The music is written for Baritone Solo, Oboe, Clarinet, and String Quartet. It opens with little happy phrases on the wind instruments, in seven-time, against a gently flowing background of rich string tone. The Voice enters with the invocation *Season of mists and mellow fruitfulness*, a phrase that makes us see through the poet's eyes.

The seven-in-a-bar time gives a feeling of freedom, and the tones of the pastoral Oboe and Clarinet give added richness to the String Quartet's arabesques.

At *Comping . . . to see the falling leaves, and still more hazy fancies for the bees*, the Voice adds a pastoral touch, in its very soft suggestion of the hum of the insects.

It is not necessary to describe in detail the treatment of the Ode. The instruments simply provide an imaginative setting, in glowing tints of musical colour, that corresponds to the beautiful colour-impressions in the wonderfully sensitive language of the poet.

GERMAN'S "WELSH RHAPSODY."

(BOURNEMOUTH, SATURDAY.)

German Edward Jones is the full name of a composer who is very well known to us by his incidental music for plays—such as the Henry VIII. Dances, for example.

It is appropriate enough that a Jones should write for a Welsh Festival, a *Welsh Rhapsody*, founded on native tunes.

This work, first produced at the Cardiff Festival of 1904, is built in four sections, roughly corresponding to the four Movements of a Symphony, though it has not quite the close development of themes that generally characterize such a work.

The Main Tunes of the four sections (which do not require very detailed analysis, are those of Welsh songs—

I.

Loudly proclaim o'er land and sea
This is the home of liberty.

This strikes a martial, patriotic note. An urgent rhythm pulses through the Movement (three-quarters-note followed by quarter-note expresses its swing). This rhythm is the basis of one of the Tunes (the Second). An incidental Tune (Clarinet and Horn) is in quiet contrast. It is in the style of a hymn tune. This Section runs straight into—

II.

Here is the part of the work which corresponds to the lively *Scherzo* of a Symphony. Two TUNES are treated—*Hunting the Hare*, and *The Bells of Llandovery*. The ingenious composer, always at his very best in light, sparkling music, makes them play all kinds of games, combining, appearing in longer or shorter notes than at first, and so on.

A touch of the *Llandovery* Tune in the minor key changes the mood for—

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

III.

A bit of CHAIKOVSKY brings the plaintive Tune, *March of the White Hussars*, on Oboes and Clarinet, Mogens STRINDBERG accompanying. This edition ends extremely softly, and almost before we are aware of it, we are at the last part.

IV.

Fragments of *The Marriage of Figaro* are heard from here, there and everywhere in the Orchestra, and then the whole Tune is given out, still softly. The excitement is cleverly worked up, a subsidence for a few moments leading to a still larger climax, when the whole Orchestra is again glorifying in the March. Then the pace quickens, and the end is reached in a magnificent outburst of triumphant joy.

LALO'S "SPANISH SYMPHONY."

(LONDON AND CARLISLE, SUNDAY.)

There is something very attractive in the virile rhythms and gay colours of Spanish native melodies. A good many modern composers have made effective use of the idioms of these Southern folk songs and dances.

Edouard Lalo, a Frenchman (1823-92), was a great admirer of the Spanish violinist, Sarasate, and wrote for him a Violin Concerto and this Spanish Symphony. Spanish music seen through a Frenchman's eyes naturally takes on additional grace and suavity, perhaps losing a little of its native ruggedness in the process.

The work is really rather a Suite, not a Symphony. It has five movements. One or two of them are sometimes omitted. The first is fairly quick, with some brilliant solo work. The second is playful, with a luted string and a song for the oboe. The third is an interlude in the orchestra. The fourth is slower, in a more solemn style. The fifth is a Rondo, in which one tune comes round several times.

WEBER'S OVERTURE TO "DER FREISCHÜTZ."

(LONDON, SATURDAY.)

Weber was uncommonly successful in catering for early nineteenth-century German tastes in opera, which lay in the direction of folk-legends, tales of romantic and chivalrous deeds and heroic sentiment.

The opera, *Der Freischütz* ("The Free Shooter" or "The Marksmen") is about mysterious deeds of black magic, the romantic love of a huntsman, and the machinations of his rival—a capital plot for those who like their opera hot and strong and don't trouble too much about its probabilities.

The Marksmen was received at the first performance (so Weber wrote) with "incredible enthusiasm. . . ." "I was called before the curtain. . . . Verses and wreaths came flying up. Six legions."

The Overture is built on melodies sung in the Opera. It begins slowly with a short introduction, on which follows a lovely passage for four Horns, that conjures up for us the beauty of forest and glen. (This and the introductory strain are the only material in the Overture not taken from the Opera.)

The Horn phrase is followed by a melody (Cello) associated with Zamiel, the Demon of the Wood.

Now the *Very Quick* portion begins, with a Clarinet First Main Tune. This comes some of the music that in the opera accompanies the casting of the magic bullets with which the hero hopes to improve his shooting.

Next we have a theme of the hero (Clarinet), falling and rising again, and arrive at the real *Second Main Tune*, taken from the heroine's chief air in the opera (First Violins and Clarinet), that gives a happier turn to the music.

These Tunes are developed, with the richest orchestral dressing, and the triumphant air of the heroine forms the conclusion of Coda.

The Healing Power of Music.

(This part is intended that the full text should be read by the patient. It is given in letters which combine letters with sounds. The letters are given in a box at the bottom of the page.)

IN your issue of March 5th, your correspondent, Mr. S. T. Nicholson, asks: "Is it not a reflection on our modern curative science that nearly all we can do in this day for mental trouble is to confine the unhappy victims in mental hospitals, where, so far as the public is concerned, it is a case of 'out of sight, out of mind'?"

For the information of your readers and of Mr. Nicholson, I wish to state that at the Rainhill Mental Hospital (which is under the control of the Lancashire Asylums Board and a Committee of Visitors appointed by the Board, of which committee I have the honour to be chairman) we make full use of the power of music in the treatment of cases under our care.

We have for some time past had a wireless installation for our patients at Rainhill, with loud speakers in right wards, and we are arranging for another installation in our annex with loud speakers for ten hours wards, so great has been the success in the main building. We also provide many other forms of entertainment, both indoor and outdoor, for the benefit of our patients.—DR. HENRY R. KATZ, M.B.E., J.P., Taylor Park, St. Helens, Lancs.

The Question of Organ Transmissions.

I quite agree with your correspondent, Mr. Geythorne, in his remarks on organ recitals. The only mystery to me is that we cannot get the bottom notes of the sixteen-foot diapason or pedal Boardman notes. Though we get the double forte of a brass band, the double forte of the organ is usually muted or choked. Why is this? Personally I think this is a question for research by the engineers in the studio, rather than for an opinion from an F.R.C.O. or organ-player.

I must say that I have heard some very fine organ recitals of late. The most pleasing were those where one or two stops were used, and I tender my best thanks to the organists who have entertained us of late.—THOMAS SHARPLES, Rawcliffe Hall, nr. Blackpool.

I HAVE a three-valve set with loud speaker which is efficient in every way, and I must say hear exceedingly clear organ recital music comes through, especially the organ at Canterbury Cathedral and the National Institute for the Blind. Both the wind and pedal sections of the organ are wonderfully clear, and the full tone is so loud—so natural that one could imagine the organ was in the same room. May these transmissions long continue!—WILLIAM A. LROBAND, Acton Lane, S.W.2.

The Origin of Goethe's "Faust."

MR. PENEY SCHOLDS, in his note on Goethe's *Faust* in a recent issue of *The Radio Times*, says: "The German, Goethe, owed much of his great work to our own English drama by Marlowe." This is hardly correct. Goethe did not know of Marlowe's play until he had written the whole of the first part of his great work, published in 1808, and a good deal of the second part, his *Adolphus Winkel*, in his admirable introduction to Marlowe's *Life and Works* (World's Classics Edn.) says: "A trace—but only a trace—has been found of an acquaintance in Goethe's youth with Marlowe's work about ten years later—in 1818, the year in which, as it happens, the first German translation of Marlowe's play was published."

Goethe's indebtedness to Marlowe must be regarded as very indirect—he drew his inspiration from the puppet plays in the subject of Dr. Faustus, which were quite common in Germany and Austria in the eighteenth century. These puppet plays were descendants, in debased form, of Marlowe's

work which was "carried into Germany by travelling English emigrants." (Sir A. W. Ward.)

Mr. Scholts further says: "The Frenchman, Corneille, based his opera on Goethe's drama." True, but with one big difference. Corneille followed the old Faust legend in which the devil ultimately gets Faust's soul, whereas Goethe shows us Faust saved and not damned.—ARTHUR S. MACPHERSON, Ourside, Northants.

[Mr. Scholts replies: "I know my friend, Mr. MacPherson's, erudition, and willingly accept his correction as to Goethe's small indebtedness to our British Faust!"]

In Favour of Evening Talks.

Your correspondent's idea that all talks should be kept out of the evening programme because they are not enjoyed by business men and women returning from work, is not shared by all listeners. The broadest talks are to me a pleasant form of entertainment at the end of a strenuous day, and I should be very much disappointed if they were relegated to the afternoon when I could not hear them.—"A WORKING WORKMAN," Paddington, London, W.2.

"The Way Of All Flesh."

IN his interesting article in your issue of February 26th, on the origin of certain popular phrases, Professor Weekley remarks that the origin of the expression "the way of all flesh" is unknown. It may not be devoid of interest to point out that it is found as early as 1585, in John Marston's play, *The Dutch Courtesan*, in the first act of which Freewill says: "I am now going the way of all flesh."—FETTER WATTS, 29, Hildrop Crescent, N.2.

"Evil is Wrought by Want of Thought."

MAY I call the attention of your readers to the nuisance that can be caused by the installing of loud speakers in the upper rooms of houses? These instruments are a public nuisance when they are thoughtlessly used until late hours, disturbing the sleep of persons in adjacent rooms and houses, especially those who are sick. These instruments used in such a manner are likely to cause injury to the public health.—M.B.C.S., I.R.C.T., London.

Hard to Please.

IF I were to arrange the B.B.C.'s programmes, I should abolish all instrumental solos, except violin and cello, and perhaps a really good piano soloist very occasionally. I would cut out all plays from studio or theatre, also all entertainers (there are only two or three that I enjoy listening to). Of course, jazz is simply dreadful, but I realize that a great number of people seem to enjoy it.

I would also cut out all speeches at dinners, etc.; they talk a lot, but seldom say anything. I think that concludes my complaints, so far as I can think of them at the moment.—R. J. C., Co. Down, Ireland.

AS Mr. Churchill will now not present his Budget until about April 28th, the talk on "Budgets," by the Rt. Hon. William Graham, M.P., has been postponed from April 1st to April 15th, at 10.10 p.m.

AN interesting broadcast has been arranged on the night of April 15th-16th, when dance music will be relayed through Rournemouth from a hall in aid of the Royal South Hants and Southampton Hospital Extension Fund, which is taking place on the White Star liner *Argo* in Southampton docks. The relay will last from 11 p.m. to 1 a.m. on the following day, so that, if possible, some use can be made of it for Trans-Atlantic experimental purposes.

The Children's Corner.

A Mammoth Easter Egg.

ALL children love brightly-coloured eggs at Easter, but we wonder if any of them has ever seen as big an egg as the one the Uncles and Aunts at Aberdeen are having this Easter? Uncle Neil discovered it. He went for a run to the North Pole, just for a breath of fresh air, and when he got there, he saw twenty big Polar bears digging with their paws in the snow. He went very close to see what they did, and after they had scratched all the snow away, he saw it was a bright blue egg as big as a semi-detached villa!

The bears must have expected to find a huge tin of fish or a monster jar of honey, as, directly they saw the egg they went away lapping their paws to disgust.

Uncle Neil promptly put a rope round the egg and hitched it to his thousand-camel-power car and brought it back to Aberdeen. It looks a beautiful egg, and it's a great mystery as no one knows what's inside! Uncle

Walter suggests taking it to the top of Loch-nagar and lowering it down the mountain side. But the question is, who is going to carry it up? However, the Uncles and Aunts are expecting to have great thrills on Easter Monday, when they intend to attack the egg with hammers and chisels to find out what really is inside!

A Great Scheme.

Many a young member of the Radio Circle in the West Country will be anxious to hear of the progress being made to provide the means for a loud speaker installation at Ivy-bridge Cripples Home. Well, the Aunts and Uncles at Plymouth want everyone to know that a generous response has already been made, but that further subscriptions are still essential before the great scheme can be realised.

Perhaps some of their nephews and nieces will whisper to their uninitiated young friends that the Radio Circle is really worth joining and that now is the time to bring greater happiness to those at Ivy-bridge.

Cousin Jan.

West Country Radio members had a surprise recently when Cousin "Jan + tawer," who has built for himself a stronghold in the hearts of young and old alike, came to Plymouth studio with Irish jokes and stories in Devon dialect. Doubtless, the Radio Circle of Plymouth will unite in sympathy with Cousin Jan in his pathetic farewell of "Bisquit," who will shortly be seen and heard no more.

Now, if you ask very earnestly who "Bisquit" really is, you may, if you are lucky, hear the faintest blare of a wheezy motor-horn, or the sigh of a weeping child.

"Quack! Quack!"

The very newest pet at the Glasgow Studio is Mildred, the duck. One "Counterpane Corner" Day recently, Auntie Cyclone and the Uncles were much disturbed by a continuous scraping sound in the studio. Auntie's thoughts flew to mice, and she mounted a chair. The brave Uncles searched every nook and cranny, until at last they opened the studio door to find, sitting on the door-mat, a big yellow duck—in fact, a regular duck of a duck! "Quack! quack!" said she solemnly, waddling up to Mr. Mike.

She held up her little paw—claw—foot—on, den! what is the right word? Does a duck really shake hands with her foot? I am afraid she does. Well, anyway, Mildred—as she has now been named—chook a foot with Mr. Mike, and sent her very best wacks to all the little invalids at "Counterpane Corner." She made herself so very pleasant, that one invalid wrote in to say that Mildred did her as much good as any doctor, even although she was only a "quack."

Children Help the Hospitals.

Members of the Manchester Radio Circle are to be congratulated on their successful efforts to assist local hospitals to obtain wireless sets.

During the last year, no less than £310 has been collected by the children themselves, and this has enabled donations to be made to twelve infirmaries and hospitals, nine of which each received grants of £20. Manchester and other places which listen to the programmes from that station have done well in the national appeal to equip hospitals with wireless. The efforts of the children constitute an achievement of which all those who have taken part must feel proud.

Popular Competitions.

Competitions seem to be the rage in Dundee just now. No sooner had Auntie Jean's finished than Uncle Bob started his missing word competition. The entries look like surpassing all previous records, and the "Woe Fellow" will have some difficulty in selecting the winners.

Good Work at Stoke.

The members of the Radio Circle, Stoke-on-Trent, and friends still carry on (with as much enthusiasm as ever) the good work, begun many months ago, of remembering the hospitals. Every week Auntie Kate manages to make up and dispatch a parcel to some small invalids.

The Radio Circle membership is growing, but not so fast as Auntie Kate would wish, but she hopes that with every other growing thing, it will benefit by the season of spring.



(From "The New York Herald.")

THE CHILDREN'S HOUR

Points From Talks.

IF we look on our payment for the League in the light, as Lord Cecil once put it, of a premium for insurance against war, our £10,000 a year is less than the interest which we should have to pay on the price of one first-class battleship.—Lord Meston.

There is one thing a tramway man cannot complain about, and that is getting into a "rut" (although we work on rails). On some early duties we have to get up about 3 a.m., do our day's work, and finish at midday. Another week, we may not start until tea-time and finish between one and two in the morning. We get a rest any day of the week, except Saturday or Bank Holiday. In fact, the tramway man works hardest when other people play. If variety is the salt of life, we get plenty of salt.—A Tramway Driver.

Two old grey seals had been sleeping in the shelter of a rock. With curious moanings and roarings, they charged down upon us. With difficulty they were induced to halt for two or three seconds while their photographs were taken, then, with deep moaning cries, they charged us, and would have knocked us down had we disputed their entrance to the sea.—Sea Lord.

The dummy ladlock had a platform in his chest on which my rammer rested, whilst I took my place in its shoulders. It deceived not only birds, but humans as well. One morning I was just about to expose a plate on the mother bird feeding her young ones, when two poachers suddenly came round the corner of the hill close to me. One exclaimed: "Bimby, Bill—look! A mad bull!" and off they bailed.—A Very Dear Girl.

The Bolshevik Government has harnessed Art to its chariot. It should not drive the team too hard, for artists by ridicule, example, lampoon and caricature have driven Power from its throne before now. Artists and artists are living gallantly in Russia, and deserve the sympathy and applause of Western Europe.—Last Ideas.

EVERY year, the flower fields and the nursery gardens of Grasse and the Valley of the Var yield millions of francs worth of blossoms which are sent to the distilleries of Grasse itself, or to the famous perfume houses of London, Paris and New York. It is to Grasse that all the connoisseurs come to buy their essences and oils for the ensuing year, and the price of roses and orange-blossoms is reckoned in hundredweights and tons.—Rosemary Lane.

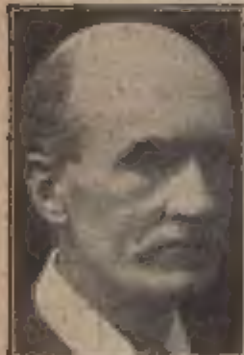
When ranged on the Ministerial side, a party, with few exceptions, trooped into the lobby in favour of a motion which flitches the time of private members; if, however, it is in opposition, it votes with like unflinching regularity against the encroachments proposed by its opponents. Nearly every M.P. who has sat in more than one Parliament has voted both for and against such a motion.—W. M. R. Pringle.

If you have any suspicion that dry rot has taken possession of your floors, call the local builder in at once. See that he clears away every bit of infected timber and burns it out of doors; also insist that he clears out all chips and shavings from the floors, and sweeps the walls down with a stiff brush, and finally, that the walls and ground are either brushed or sprayed thoroughly with a solution of corrosive sublimate, to kill all the roots and spores. The disease is propagated from very minute spores, not in in diameter, and if you miss one of these tiny atoms, it may germinate, and the trouble will start afresh.—Dr. J. G. Blake.

We regret that in this column in our issue dated March 19th, Mr. Robert Ashworth's name was inadvertently spelt "Ashdown."

Listening to the League

By Professor Gilbert Murray.



Professor GILBERT MURRAY.

I send a message to *The Radio Times* on the broadcasting of the speeches made in the League of Nations Assembly at Geneva on the morning of March 17th.

I was not able myself to listen, since I was travelling in a train all that day, but I am assured by a friend who heard the transmission that the speeches, both French as well as English, were very distinct.

This is a great improvement on any previous result, and a great triumph for the engineers concerned in the experiment.

But the achievement has more to its credit than simply the technique of engineering. The initiative and the breadth of vision which impelled the B.B.C. to undertake the transmission of these speeches in this country are of the greatest importance to the whole movement for international co-operation. I understand that the enterprise of the B.B.C. on this occasion reflects its general policy of seeking to dedicate the medium of wireless broadcasting to purposes which will serve the general interests of civilization.

An Aid to Peace.

I have been glad to hear of the initiative taken by the B.B.C. in establishing an international union of broadcasters with headquarters at Geneva. It is all to the good that this union is working in close unofficial co-operation with the Secretariat of the League of Nations, and appears to be animated with the same spirit. I am sure that, rightly conducted, wireless broadcasting is destined to become an important auxiliary to those forces which make for permanent peace.

It was a remarkable achievement to enable the millions of listeners to the London and Daventry Stations to hear the speeches at Geneva on Wednesday morning just as clearly and realistically as if they had been present in the Assembly Hall itself. But this is only a beginning, and I look forward confidently to the time when proceedings of this kind will have a radio audience not confined to a few countries or limited by any distances or physical obstacles.

I am sure that many of the half million members of our League of Nations Union were particularly thrilled to hear in their own homes the speeches of one of the most momentous days in the history of the League. It has been a period of acute disappointment, but nevertheless there is no reason for supporters of the League to feel disappointed. The international goodwill which was shown at Locarno between the chief belligerents in the Great War has been sharply tested, but it is in no way diminished.

The League of Nations works through public opinion and publicity, and the help given to it in this difficult time by the B.B.C. will not readily be forgotten.

A series of programmes called "Beacons of Culture," comprising performances of works of modern musicians, coupled with those of the famous classical composers (chosen by the modern musicians) was recently started at the Cardiff Station. The first of these programmes dealt with the works of Gustav Holst, who chose as his favourite composer Thomas Weelkes, of the Tudor period. Another programme of this series will be given on Tuesday, April 20th, dealing with the works of Paul Verdee, who has chosen as his favourite composer Debussy.

Postponing the Inevitable.

Our Point of View.

SO the Government has given its decision against the broadcasting of the Chancellor of the Exchequer's Budget Speech this year. This will come as a sharp disappointment to listeners everywhere, and especially to those of our readers who had been impressed by the cogent arguments in favour of the innovation which such competent authorities as Mr. Philip Snowden (himself an ex-Chancellor of the Exchequer), Mr. J. M. Keynes, the famous economist, and Mr. T. P. O'Connor, the Father of the House, have brought forward so ably in recent issues of *The Radio Times*. Time, however, is on our side. Whatever the present House of Commons may say, it cannot be long before the microphone takes its place on the Speaker's table beside the Minister's dispatch box and the historic Mace. In the very near future no one will be found to dispute its right to be there on all red letter days in Parliamentary history.

In this connection, we may quote from the able letter from Sir Arthur Stanley, the Chairman of the Wireless League, which appeared in *The Times* on March 22nd.

There are occasions when the broadcasting of speeches made in the House would not only be of the greatest interest to the listener, but would also be of immense service in his political education. . . . Take, for instance, the speeches of Sir Edward Grey and Mr. Asquith in the early days of 1914, when they respectively, as Foreign Secretary and Prime Minister, were stating the case for or against our entering into the Great War; take Sir Austen Chamberlain's speech on his return from Locarno, and take again the speech he will make on his return from Geneva. All these speeches are not political in the ordinary meaning of party politics. They are statements of fact and policy, and, as such, are of vital interest to the millions of listeners who tune in to the B.B.C.

Many of our readers have written to us lately asking whether it is practicable to broadcast the proceedings in the House, having regard to the character of the Chamber and the conditions under which the debates are carried on. Let us briefly outline the problem from the point of view of the radio engineer.

What are the facts to be considered in facing such a problem? For good intelligibility, taking the average microphone transmitter and receiving set as they stand to-day, a microphone has a maximum range of, say, from ten to fifteen feet. In other words a speaker could still be followed if he were at this distance from the microphone, but a much more practical distance is from three to four feet. It would thus be easy to arrange a small number of hidden microphones around the Speaker's table, and to switch on to the one that is nearest the member whose remarks are to be broadcast.

Interruptions thirty to forty feet away would come to the listener as a faint background of noise hardly distinguishable above

the intrinsic noises of the microphone itself. They would certainly not be as intelligible as the speech itself. The relative "loudness," indeed, of a speaker at four feet, even when compared with somebody shouting at forty feet would be so greatly in favour of the speaker nearest the microphone, that apart from intelligibility, strength alone would preclude the average receiving set from picking up any but the "Front Benchers."

It must therefore be understood that any arrangement of microphones on the Speaker's table would not in itself enable the proceedings throughout the House to be broadcast, it would serve only those members in the immediate vicinity of the Speaker.

No one need fear that the microphones would be an unsightly addition to the Speaker's table. They need not even be visible, for they could be suspended below the edge of the table. They are only three inches cube. Neat wiring would run under the floor down to an "amplifier room," somewhere near the Chamber itself. Here each pair of wires would be labelled to indicate the actual position of the microphones, and to make things clear doubtless certain Ministers nearest each particular microphone would be distinguished on the labelling. A gallery observer with a telephone to the amplifier room could signal down as soon as a "Front Benchers" rose to speak and the appropriate microphone would immediately be thrown into circuit.

There is nothing complicated in all this, our radio engineers assure us; in fact they have often succeeded in carrying out far more difficult broadcasts, such as, for instance, a public dinner, where speaker after speaker rises, each in a different place, and each necessitating the use of a different microphone, which has to be switched in by an engineer sitting in an adjoining room. The progress of the proceedings has to be telephoned in each case by an observer hidden somewhere in the room where the dinner is taking place.

Of course, if it ever became necessary to broadcast the whole proceedings of the House of Commons, it would need a very lively procedure to switch in the appropriate microphone as each member caught the Speaker's eye, and one of those "scenes" which occasionally lend a "certain liveliness" to the proceedings of the Mother of Parliaments, might well prove too much for the observer whose task it would be to attend to the business of switching. Who knows but that some day it will be made a rule of the House that a member is "out of order" if he rises to speak without first switching on his microphone?

The question of broadcasting the proceedings of Parliament day by day, however, is quite outside the realm of practical politics. All that we have discussed in these columns has been the broadcasting of the annual Budget Speech, the case for which, we submit, has been convincingly set forth in these columns, and has not been answered.

What Happened in the Third Act?

The Result of Our Radio Drama Competition

THERE can be no doubt about the popularity of this contest. After the broadcasting of the second act of *Which?* on March 1st, entries by the many thousands came piling in upon us from all over the British Isles. In the stormy Beland, in the sunny Solly Islands, and in town and village and lonely farmhouse throughout the land, listeners had been following with careful attention the fate of the lovely Althea and her three companions in distress: Nasmyth, Faraday, and Pardoe, on their desert island.

Meely to open the envelopes and arrange the contestants for judging kept an active group of workers busy for several days. Then came the formidable task of reading and classifying the entries. First it was found that less than one-sixth of all the entries gave the name of the successful writer, Nasmyth, and of these a large number in giving a summary of the final act exceeded the 150 word limit and were therefore disqualified. Another and very large section, while keeping within the word limit, described a third act which bore little or no resemblance to the author's version. Of the remainder, many were right in one or two important particulars but missed certain essential points.

While no competitor has submitted a solution which is correct in every detail, many were on the right track and the final classification was by no means an easy matter.

The Author's Summary.

Captain Shaw's own summary of the outcome of his thrilling drama was as follows:

March 10th. Nasmyth.

Re-act.—The sailor saved Althea's life. She, being afraid of death, is grateful. He was considered to her. Controlled the situation. Sacrificed himself; staked himself for her. Ashore he was invaluable. His victory over Faraday impressed her. Nasmyth refused to accept Althea; she is too fine for him. The arrival of the yacht intrudes Althea into the scheme. Althea, notwithstanding, insists on her choice. Aloud the yacht is a friend of Nasmyth searching for him. Nasmyth is not an ordinary sailor, as has been pointed out. Left home on suspicion of committing crime. Real author has confessed. Nasmyth, being at liberty to return home and take up proper position, accepts Althea.

The First Prize Winner.

The competitor whose entry in the opinion of the judges comes nearest to Captain Shaw's summary is Miss C. M. Newell, Taplow House, 87, Tullington Park, London, N., who sent the following forecast:

"Althea chooses Nasmyth and he refuses her, claiming that he is an ordinary sailor. But it has already been stated in the play that he is not a common sailor. Her reason for choosing Nasmyth is gratitude because he has saved her life, he exerted himself in every way to ease her condition, and devoted himself water and food so that she

might not suffer. His action in throwing Faraday also appeals to her. The arrival of a ship causes Nasmyth to refuse her choice again, but Althea persists. An officer of the ship recognizes Nasmyth for something better than he appears to be, and this recognition enables him to accept Althea's choice."

The question of the second prize presented a difficulty inasmuch as five entries were clearly of equal merit. In the circumstances the judges have decided to add together the second prize of £20 and the six prizes of £5 each, making £50 in all, and to divide this sum equally among the following five competitors whose forecasts come very close to the author's:

Mrs. A. Beck, 90, Park Road, Bford.

Miss Caroline Balfie, 54, Cowanclous Street, Glasgow.

A. E. Bradley, The Chalet, Orwell Park, Dublin.

J. Cecil Lomax, Lightbourns, Smithills, Bolton.

Mrs. M. Millward, 2, Park Road, Swarney, Dorset.

The ten additional prizes of £1 each go to the following:

Miss Lucy E. Hunt, 38, Cranbourne Road, Muswell Hill, N.10.

C. B. Paston, 21, Evelyn Road, Wembley, N.W.10.

Mrs. M. Woods, 88, Arden Road, Aspects, Green, Birmingham.

Miss Myra Edwards, Homeport, Belmont, Surrey.

P. L. Yates, 2, New Bank Road, Blackburn, Lancs.

Mrs. N. E. Sumner, Wyverne, Telford Road, Swindon, Wilts.

Miss Rilda Hay, 1, Woodville Villas, Belle Grove, Welling, Kent.

Mrs. E. Budge, Highclere, Milnimer, Aberdeen.

Miss Letitia Ferrell, 19, Bondleer Terrace, Blyth, Northumberland.

E. Roweroff, 107, Talbot Road, Old Trafford.

And so ends a very successful contest which has evidently pleased and entertained a large body of listeners. We hope to be able to announce another before long.

The feature of the programme from the Edinburgh Station on Wednesday, April 14th, will be that well-known play *The Bishop's Candlestick*, by Norman McKinnel. It is being presented by Mr. Jay King, who has arranged a thoroughly competent cast. Another short play of a very different nature is being presented on the same evening, namely, *A Touch of Truth*, by H. M. Wallbrook.

Listeners will also have an opportunity of hearing some attractive songs by modern composers and a selection of the haunting melodies of the Hebrides, to which Mrs. Kennedy Fraser has devoted so much time and enthusiasm in discovering and collecting. These will be sung by Mr. Ian Macpherson, a baritone from Glasgow. Miss Eva Ogg, who has previously broadcast with success from other stations, will give her first performance in the Edinburgh Studio, and some of Miss Helena Millar's inimitable impersonations will also be included.

Speaking to the Microphone.

By Herman Klein.*

THE fact that you only hear the broadcast speaker and cannot observe the expression of his face or see his lips moving makes it all the more necessary that the voice and the organs of speech should be performing their functions correctly. More loudness will not help to make the words more distinct; sonority is not everything. You will hear more sound, but it may be only noise, as your loud speaker will quickly prove. A megaphone will magnify the human voice, but it will not make words clearer; on the contrary, it muffles them.

So, when the person in the gallery who cannot hear well cries out "Speak up!" he means that the speaker need not shout or imitate the effect of a megaphone, but that he should raise the pitch of his voice, and deliver the words in a higher key, so that both will travel better and further, and bring to the distant ear those missing syllables which are preventing the listener from hearing all that is being said or sung.

The Art of Breathing.

In front of the microphone the great thing, of course, is to be natural, easy, careful, and clear in articulation. There is less need in the broadcast studio than in a theatre or a hall to adapt one's voice to the size of the auditorium or to study its acoustics.

But there is something else, too, that is equally important to the diction of both speaker and singer—that is, the art of breathing. The breath is the controlling agent in the employment of our vocal forces and, unless we can exercise the control effectively, whether by instinct (which is rare) or by a correct scientific method, unpleasant things may happen. The delivery is liable to become hurried and jerky; you hear the hissing intake of the breath, a sort of gasp followed by a rapid outpouring of breathy tone and words; you note the drop in the pitch or in the resonance of the voice as the supply of breath quickly diminishes; the rise and fall of the inflections become irregular, and the audience lose their charm.

For the breath creates the tone and the degree of breath pressure sustains and regulates its power. Directly there ceases to be an exact proportion between the various forces, the balance is upset, and either voice or language, or both, must suffer.

Yet, in spite of this recognized law, it is beyond question that there are large numbers of public singers and speakers, of actors and actresses, who have never mastered, and perhaps have never even studied, the rules of scientific breathing. It is almost unbelievable, but it is true.

The Vice of Vibrato.

There is yet another bad result which may be chiefly attributed to wrong methods of breathing—namely, the shaky, unsteady tone known as the *vibrato* or *shiver*, which so often disfigures a beautiful singing voice.

In my opinion, one of the first essentials in the broadcasting voice is perfect steadiness. Perhaps the very first is the capacity for singing in tune; but, apart from that unpardonable defect, what can be more irritating than to listen to a singer with a good organ whose voice oscillates between two notes instead of remaining on one, and that the right one?

I know that the word "oscillation" has another dreadful signification nowadays, but I employ it here in its ordinary sense, and, to my thinking, one is hardly less heinous than the other. The voice of a well-trained singer should never tremble—never oscillate. If it does, you may be pretty sure that it is a habit caused in the first instance by faulty breathing. Once contracted, it is a habit difficult to cure.

* In a Talk from London.



THE CASTAWAYS AT "I.O."

SUNDAY, April 4th.

NEWCASTLE, 230
 1000, 1000
 1000, 1000

9.0—An Orchestral Hour.

AREBDEEN, G.S. NORMAN ALLEN (Inst.) MIDGE
SUTHERLAND (Pianoforte), and the WIRELESS
CLUB. 1911-12

90 An Hour of Variety. As yet and RHEAT
and J. W. L. KNOX -
(Intermission). Ticket BLANK, being Unobtainable.

THE SEASON OPERETTA.

SINGAPORE (Entertainer).

P.P.—Third Edition of "Listening Time."

**Week Beginning
April 4th.**

ing the re-

4.15 (approx.) $\rightarrow$ Close down.

740.—Topical Talk

WEATHER FORECAST AND
GENERAL NEWS BULLETIN.
Typical Talk

(Continued on the next page)

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 4th

THE ORCHESTRA.

Intermezzo, "Cavalleria Rusticana" Mascagni

SYDNEY COLTHAM (Tenor).

"Parted" Tosti
"A Brown Bird Sings" Handel's Wood

THE ORCHESTRA.

Three Dances from "The Merry Widow" Strauss

10.0.—THE SAVOY ORPHEANS
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN

First Col. G. R. B. SPAIN
"The Roman Wall" The English
Local News.

DANCE MUSIC.

1. RT FIRMAN'S CARLTON
HOTEL DANCE BAND,
from the Carlton Hotel.

12.0.—Close down.

WEDNESDAY, April 7th.

1.0 2.0.—Time Signal from Greenwich.
Carnegie Concerts' Orchestra,
relayed from Restaurant Fran-
coise.

4.0.—Time Signal from Greenwich.
Ode of Doors, by A. Monnet
Local

4.15.—Organ Recital by F. Richmond
Tink, F.R.C.O., from the Cap-
itol Theatre.

5.15.—THE CHILDREN
by David G. G. H.
"The Red Square"
(M. J. J. J.)

Dance Music.

ALEX FRYER'S ORCHESTRA
from the Ritz Theatre.

6.55.—The Week's Work in the Garden
from the Royal Horticultural
Society.

7.0.—Time Signal from Red Ben.
Weather Forecast and 1st
General News Bulletin.

"Through Unknown New Guinea:
The Sepik River Expedition," by
Mr. VICTOR A. C. FINDLAY,
F.R.S. Leader of the Forth-
come Expedition.

7.25.—Brahms.

Interpreted by

LAFITTE (Solo Pianoforte).

Romance in F Major, Op. 118.
Intermezzo in B Flat Minor, Op.
117.

Capriccio in D Minor, Op. 115.

7.40.—Mr. De la Work, by
"Nitty"

8.0.—CHAMBER MUSIC.

The Philharmonic Trio:

ALBERT FRANKSELLA
(Flute).

LEON GOOSSENS (Oboe),
FRANCESCO TICCIAVI
(Clarinet).

17th Century Music.

Trio, Sonata Vill. Handel

ALBERT FRANKSELLA and
FRANCESCO TICCIAVI

Sonata for Flute and Piano, No. 6
Johann Christoph Bach

8.30 (approx.). A Selection from

Tennyson's Poems

1.0

"PILGRIM"

THE TRIO.

Trio, Sonata No. 5 Paganini

LEON GOOSSENS

Quintet from Cantata 155 for 5
Voices Handel

FRANCESCO TICCIAVI

Intermezzo in B Flat Minor, Op.
117 Brahms

THE TRIO.

Trio, Sonata No. 17 Chopin

THE EASTBOURNE

MUNICIPAL ORCHESTRA.

Under the Direction of

Capt. H. G. AMPERS, I.D.

Hungarian Rhapsody No. 18 Liszt

Gay L. "A Christmas Carol" H. G.

1. THE NEWMAN and

ERIC RICHMOND

(Performers at the Piano).

THE ORCHESTRA.

Suite Joyous Youth Stravinsky

Intermezzo in A Minor, Op. 118 Brahms

"Joyous Youth" Stravinsky

7.40.—THE SAVOY ORPHEANS
Weather Forecast and 1st
General News Bulletin

Talk by the WIRELESS ASSO-
CIATION

Local News.

8.0.—Close down.

Songs by Leslie Stuart

Sung by

FRANK WOOD

Accompanied by the Composer.

8.15.—Close down.

THURSDAY, April 8th.

1.0 2.0.—Time Signal from Greenwich.
The Week's Concert of New
Gramophone Records.

4.0.—Time Signal from Greenwich.
"Books to Read," by Ann
Epste.

4.15.—THE CADETHO TEATIME
MUSIC.

6.15.—FOR THE CHILDREN: Fun
at the Piano by Ronald Gour-
lay, "The Election of the New
Dragon," "Butterflies" (10)
(Judge Parry), "Guard at the
Door," by L.C.M. of the Daily
Mail.

7.0.—Dance Music.

THE LONDON RADIO DANCE

BAND.

Directed by SIDNEY FIRMAN

8.15.—Market Prices for Farmers.

8.40.—Ministry of Agriculture Fort-
nightly Bulletin

7.0.—Time Signal from Red Ben.
Weather Forecast and 1st
General News Bulletin

Mr. SIDNEY MOSLEY

"Two of Us,"

Local News.

8.0.—Close down.

7.25.—Brahms.

Interpreted by

LAFITTE (Solo Pianoforte).

1.0

"PILGRIM"

8.30.—THE BOURNEMOUTH

MUNICIPAL ORCHESTRA:

1.0

Intermezzo in B Flat Minor, Op.
117 Brahms

7.40.—THE SAVOY ORPHEANS

Weather Forecast and 1st
General News Bulletin

Talk by the WIRELESS ASSO-
CIATION

Local News.

8.0.—Close down.

THE ORCHESTRA.

Intermezzo in B Flat Minor, Op.
117 Brahms

7.40.—THE SAVOY ORPHEANS

Weather Forecast and 1st
General News Bulletin

Talk by the WIRELESS ASSO-
CIATION

Local News.

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FRIDAY, April 8th.

1.0 2.0.—Time Signal from Greenwich.
Lunch-time Music from the
H. and M. Music Co.

4.0.—Time Signal from Greenwich.
"Savoy Hiss in Olden Times,"
by Una Broadbent, M.A.

4.15.—HELEN DAIR (Solo).
DAVID W.S.C.

RADIO QUARTET.

6.15.—FOR THE CHILDREN:
"The Very Bad Story of the
Wicked old Garglewisp," by
Ramsay, May, and Miss

6.30.—A Summary of the Wireless
Papers for the Week.

7.0.—Time Signal from Red Ben.
Weather Forecast and 1st
General News Bulletin

Talk on International Affairs:
Prof. McFARLEY: "America and
the World Court."

7.25.—Brahms.

Interpreted by

LAFITTE (Solo Pianoforte).

1.0

"PILGRIM"

Intermezzo in A Minor, Op. 118.
Intermezzo in C Sharp Minor,
Op. 117

Rhapsodie in E Flat, Op. 119.

G. A. ALKINSON: "Seed on
the Screen."

8.0.—Special Concert

THE PRIZ WINNING

SOLOISTS

GREAT WESTERN RAILWAY

MUSICAL FESTIVAL,

Swindon, 1925.

Songs and a Public Speaking

Contest.

Relayed from Birmingham.

8.35.—At the Adelphi Theatre.

Excerpts from

"WILDFLOWER."

A Musical Play

Included in the following Songs:

"Let's Collaborate," and part
of "April in Rome."

Guido... HOWETT WORSTON

Nina Benstead, KATY BROWN

Lucy Laverne, MAIRIE GAY

Conductor... EDWARD MORRIS

9.3.—JAY WHIDDEN

and his

MIDNIGHT POLKIES DANCE

ORCHESTRA,

SYNOPSIS OF CONCERT

10.0.—Time Signal from Greenwich.
Weather Forecast and 1st
General News Bulletin

Local News.

(Continued on the next page.)

**Week Beginning
April 4th**

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5XX
1600M.

DAVENTRY PROGRAMMES.

Week Beginning
April 4th.

SUNDAY, April 4th.
10.30 a.m.—Time Signal and Weather

11.00 a.m.—**THE SILENT FELLOW**
1st. THE MENAGERIE
(A. & S. J.)

11.45 a.m.—**THE SILENT FELLOW**
2nd. THE MENAGERIE
(A. & S. J.)

12.00 a.m.—**THE SILENT FELLOW**
3rd. THE MENAGERIE
(A. & S. J.)

12.30 a.m.—**THE SILENT FELLOW**
4th. THE MENAGERIE
(A. & S. J.)

1.00 p.m.—**THE SILENT FELLOW**
5th. THE MENAGERIE
(A. & S. J.)

1.30 p.m.—**THE SILENT FELLOW**
6th. THE MENAGERIE
(A. & S. J.)

2.00 p.m.—**THE SILENT FELLOW**
7th. THE MENAGERIE
(A. & S. J.)

2.30 p.m.—**THE SILENT FELLOW**
8th. THE MENAGERIE
(A. & S. J.)

3.00 p.m.—**THE SILENT FELLOW**
9th. THE MENAGERIE
(A. & S. J.)

3.30 p.m.—**THE SILENT FELLOW**
10th. THE MENAGERIE
(A. & S. J.)

4.00 p.m.—**THE SILENT FELLOW**
11th. THE MENAGERIE
(A. & S. J.)

4.30 p.m.—**THE SILENT FELLOW**
12th. THE MENAGERIE
(A. & S. J.)

5.00 p.m.—**THE SILENT FELLOW**
13th. THE MENAGERIE
(A. & S. J.)

5.30 p.m.—**THE SILENT FELLOW**
14th. THE MENAGERIE
(A. & S. J.)

6.00 p.m.—**THE SILENT FELLOW**
15th. THE MENAGERIE
(A. & S. J.)

6.30 p.m.—**THE SILENT FELLOW**
16th. THE MENAGERIE
(A. & S. J.)

7.00 p.m.—**THE SILENT FELLOW**
17th. THE MENAGERIE
(A. & S. J.)

7.30 p.m.—**THE SILENT FELLOW**
18th. THE MENAGERIE
(A. & S. J.)

8.00 p.m.—**THE SILENT FELLOW**
19th. THE MENAGERIE
(A. & S. J.)

8.30 p.m.—**THE SILENT FELLOW**
20th. THE MENAGERIE
(A. & S. J.)

9.00 p.m.—**THE SILENT FELLOW**
21st. THE MENAGERIE
(A. & S. J.)

9.30 p.m.—**THE SILENT FELLOW**
22nd. THE MENAGERIE
(A. & S. J.)

10.00 p.m.—**THE SILENT FELLOW**
23rd. THE MENAGERIE
(A. & S. J.)

10.30 p.m.—**THE SILENT FELLOW**
24th. THE MENAGERIE
(A. & S. J.)

8.00 **SYMPHONY CONCERT.**
THE WIRELESS SYMPHONY
(R. BERTHA)

DAN GODFREY.
Overture, "The Impresario"
(A. & S. J.)

DAN GODFREY.
Overture, "The Impresario"
(A. & S. J.)

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Overture, "The Impresario"
(A. & S. J.)

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Overture, "The Impresario"
(A. & S. J.)

DAN GODFREY.
Overture, "The Impresario"
(A. & S. J.)

10.00 **Programmes S.B. from London.**
4.0.5.0.

DANCE MUSIC.
AT THE ADAPTI.

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DANCE MUSIC.
AT THE ADAPTI.

7.0.—**WEATHER FORECAST AND NEWS.**
Talk on International Affairs.
Prof. MELLOR, "America
and the World Court"

7.25 **THE SILENT FELLOW**
1st. THE MENAGERIE
(A. & S. J.)

7.40 **THE SILENT FELLOW**
2nd. THE MENAGERIE
(A. & S. J.)

8.00 **THE SILENT FELLOW**
3rd. THE MENAGERIE
(A. & S. J.)

8.25 **THE SILENT FELLOW**
4th. THE MENAGERIE
(A. & S. J.)

8.50 **THE SILENT FELLOW**
5th. THE MENAGERIE
(A. & S. J.)

9.15 **THE SILENT FELLOW**
6th. THE MENAGERIE
(A. & S. J.)

9.40 **THE SILENT FELLOW**
7th. THE MENAGERIE
(A. & S. J.)

10.00 **THE SILENT FELLOW**
8th. THE MENAGERIE
(A. & S. J.)

10.25 **THE SILENT FELLOW**
9th. THE MENAGERIE
(A. & S. J.)

10.50 **THE SILENT FELLOW**
10th. THE MENAGERIE
(A. & S. J.)

11.15 **THE SILENT FELLOW**
11th. THE MENAGERIE
(A. & S. J.)

11.40 **THE SILENT FELLOW**
12th. THE MENAGERIE
(A. & S. J.)

12.00 **THE SILENT FELLOW**
13th. THE MENAGERIE
(A. & S. J.)

12.25 **THE SILENT FELLOW**
14th. THE MENAGERIE
(A. & S. J.)

12.50 **THE SILENT FELLOW**
15th. THE MENAGERIE
(A. & S. J.)

1.15 **THE SILENT FELLOW**
16th. THE MENAGERIE
(A. & S. J.)

1.40 **THE SILENT FELLOW**
17th. THE MENAGERIE
(A. & S. J.)

2.00 **THE SILENT FELLOW**
18th. THE MENAGERIE
(A. & S. J.)

2.25 **THE SILENT FELLOW**
19th. THE MENAGERIE
(A. & S. J.)

2.50 **THE SILENT FELLOW**
20th. THE MENAGERIE
(A. & S. J.)

517
474 M

BIRMINGHAM PROGRAMMES.

Week Beginning
April 4th.

SUNDAY, April 4th.

LIGHT CLASSICS
STATION ORCHESTRA
Conductor, FRANK CASTELL
Overture, "Hansel and Gretel"
His assistant

Three English Lys.
"I Dare Not Ask"
"And When Soft"

Leonard Dennis
"There is a Love Song"
"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

Leonard Dennis
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Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

Monday, April 5th.

LIGHT CLASSICS
STATION ORCHESTRA
Conductor, FRANK CASTELL
Overture, "Hansel and Gretel"
His assistant

Three English Lys.
"I Dare Not Ask"
"And When Soft"

Leonard Dennis
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"Rest Thou, Bad Heart"

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"Rest Thou, Bad Heart"

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"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

Tuesday, April 6th.

LIGHT CLASSICS
STATION ORCHESTRA
Conductor, FRANK CASTELL
Overture, "Hansel and Gretel"
His assistant

Three English Lys.
"I Dare Not Ask"
"And When Soft"

Leonard Dennis
"There is a Love Song"
"Rest Thou, Bad Heart"

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"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

Wednesday, April 7th.

LIGHT CLASSICS
STATION ORCHESTRA
Conductor, FRANK CASTELL
Overture, "Hansel and Gretel"
His assistant

Three English Lys.
"I Dare Not Ask"
"And When Soft"

Leonard Dennis
"There is a Love Song"
"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

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"Rest Thou, Bad Heart"

Leonard Dennis
"The Love Song"
"Rest Thou, Bad Heart"

MONDAY, April 5th.

Tea Time Music.
1.15.—The Station Band Quintet
Fred Spenser (Entertainment), "A
Misc. Arr. Adventure" (G. B.)

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

TUESDAY, April 6th.

Tea Time Music.
1.15.—The Station Band Quintet
Fred Spenser (Entertainment), "A
Misc. Arr. Adventure" (G. B.)

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

WEDNESDAY, April 7th.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

THURSDAY, April 8th.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

FRIDAY, April 9th.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

1.10.—Close down.

Tea Time Music.
1.15.—The Station Piano Quintet
Conductor, FRANK CASTELL

1.15.—FOR THE CHILDREN.
1.30.—Programme S.H. from London
1.30.—VIVIAN FOSTER. S.H. from
London.

(Continued on the next page.)

6B150
2E6 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
April 4th

SUNDAY, April 4th.

EASTER FESTIVAL
CONCERT

Relax
P...
and THE VIOLIN ORCHESTRA
C...ed by
Conductor ALAN WATERS ONE
of the best
BARRY BRINDLEY
conducted
with Piano
* In Shepherd's Note Old Ger-
man Song Fra. & d. Algen

420. THE ROSE TREE

47. Value of Quarters ² ... Dollars
 48. HUBBET THORPE (Tenor)
 with GREG HESTRA
 49. Tenor & Mezzo
 50. THE GREG HESTRA
 Soprano, Contralto & Tenor
 51. HUBBET THORPE
 52. Soprano
 53. HUBBET THORPE
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 96. Soprano
 97. HUBBET THORPE
 98. Soprano
 99. HUBBET THORPE
 100. Soprano

#0. THE STRING OR FLETHRY

6-10. **HERBERT THORPE,**
 with Piano.
 "Where Do You Go?" Quicker
 3-15. **THE ORCHESTRA**
 "Welsh Rhapsody"
 5-18. **THE ORCHESTRA**
 with **THE ORCHESTRA**
 "Song of the Flea"
 6-40 **THE STRING ORCHESTRA**
 "Torch Dance of the Brides"
 6-50 **HERBERT THORPE**
 and **HARRY BRINDLE,**
 Duet.
 "Love and Battle"
 "Gondoliers' Duet"
 "Hes To Be Mad"
 "Offenbach"
 "Maiden"

150. NORTH CATHEDRAL
NAVE STREET S.W. 1790

5.55.—The Week's Good Canteen The
 R.S.P.C.C. Appeal by Sir
 GEORGE W. TRACOTT,
 Bart SE from London
 6.00 W. J. M. REEFMAN N.W.S.
 6.10 L. A. N. W. S.
 6.15 DE GROOT and the PICCA-
 DILLY ORCHESTRA. SE
 from London
 6.30 Case study

MONDAY, April 5th.

3 43.—The Wireless Orchestra: Conducted by Heginald S. Mount. Percy Edgar (Entertainers). The new Play. (Entertainers). Jeanie Pauls and Leona Lucovics (Entertainers).

6 13.—FOR THE CHILDREN Songs and Stories by Unicef. Fong and Alan, "Stamp Talk," by Uncle Neville.

4 0. *Programme S.B. from London.*

11 20. Bulletin of the Bournemouth Council of Social Service.

4 30. *Programme S.B. from London.*

[illegible]

TUESDAY, April 6th.

11:30-12:00—(U) Mr. Carson (P)
 (P) Mr. A. J.
 3:45.—An Afternoon of
 4.0.—Orchestra relay from the
 (U) Theatre Music
 D. C. Rumb
 5.0.—Musical Interlude
 6.0.—(U) & THE CHITTY
 Songs and Stories by the
 Pioneers and A. J.
 8.0.—Programme & R. for
 9.30.—(U) Mr. (P) Mr. (P) Mr. (P)
 10.0.—(U) Mr. (P) Mr. (P) Mr. (P)
 11.0.—(U) Mr. (P) Mr. (P) Mr. (P)
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740.—*Staph. ulmivora* (D.).

POPULAR AND VARIOUS
 VOL. T. COLUMBIAN
 NEW YORK
 AMY C. SUTTON
 Mezzo-Soprano
 PHILIP LAYARD
 Baritone
 HENRY ALLARD (contralto)
 THOMAS ELLIN (soprano)

BURN MOUTH WIRELESS

ORCHESTRA
Conducted by
Capt. W. A. FLATHERSTON
ORCHESTRA
Selection, "Hugos America"

PHILIP TAYLOR

"Nelson & Gains A-Swing" *H. Loh*
 "Mamulakay" *G. Wille*
 "The Company Sergeant-Major" *Sunderland*
 AMY COCKBURN
 "The Flower" ("Lilies Time") *Stehuber*
 "The Spring Has Come" *M. Valerie Whit*
 HENRY ALLARD

835. VIOLET CO. & BROS.

The Same Old Way " ("K
Hedda _____ Harry Thurny
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ORCHESTRA.

Selecting, "*Microrodra*" .. Stuart
THOMAS E ILLINGWORTH
"The Sultan"
"Gypsy Song"
"We are here"
"In the land"

HENRY ALLARD.
In Selections from his Repertoire

(3)26 (1)26 PK 3

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WEDNESDAY, April 7th.

7.0-7.30. Service for the Sick. P.
Practical Choir. The Rev W. H.
FAIR (Rector of Swanage).
7.4 Working for the Community.
by Marion Mrs Kay Shapoe, M.A.
8.00. MUSIC.
8.15 ROYAL BATH HOTEL.
LANCE RAND
Relayed from the
Royal Bath Rooms.
8.30. THE CHILDERN.
Fairy Lore and News by Uncle
Ray.
8.45 Programme S.B. from Llando-
yfa. Royal Horticultural Society
Talk. S.B. from London.
9.00. THE EASTBOURNE MUSEUM.
Programme S.B. from Llando-
yfa. The Septic River Expedition,
by Mr VICTOR A. C. FINE
MAY, F.R.C.S., Leader of the
Forthcoming Expedition. S.B.
from London.
9.15. A.E. SPRY, R.N.V.R.
AFFITTE (Solo Pianoforte).
S.B. from London.
9.30. "POURCHES OF BATH," by Mount
A.E. SPRY, R.N.V.R.
9.0.-CHAMBER MUSIC. S.B. from
London.
9.0.-THE EASTBOURNE MUSEUM.
Programme S.B. from Llando-
yfa.
9.00.-FRANCIS FORECAST AND NEWS.
WIRELESS ASSOCIATION
TALK. S.B. from London.
Local News.
10.30. LESLIE STUART'S SONGS.
S.B. from London.
11.0.-Close down.

THURSDAY, April 8th.

114 20.—Nora Bradbury (Pianoforte) and Reginald S. Mount (Violon).

345. An M
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from L. d. n
S. L. N. V.
S. H. from London.
7. The Last V
M. H. S. H. from L.
G. H. S. H. from L.
8.0 WINTER GARDENS NIGHT,
THE MINI PAL
OR HESTRA
Dance F. H. S. H. from L.
Sir H. H. S. H. from L.
Mo. I
Sir DAN. C. H. S. H. from L.
SOLIMON
(as a Pianoforte)
Delayed from the
Winter G.

11 FEB 1962 1 54 PM

Two Pieces from the Summer Sports

1. *Herbed Blues*
When I'm alone ; "Summer Sports"
Included by the Composer)
A. J. ...
I ... All ...
Scherzo (Nocturne) ; ...
Valse ; A ... can ...
Fantasy
SOLIMON
Mazurka in A Major ... } Chopin
Fantasia in F Major ... }

Pierre Boulez

THE ORCHESTRA

Overture
The Emperor's March
Symphony
Johann Strauss, No. 3, in E Flat
"The Emperor" ... Beckwith
Allegro, Adagio and Trio
Walse; Rondo
10.11. - WEATHER FORECAST AND NEWS
Sir FRANK BYRON The
British Optical Conference,
N H from London.
Local News

19.30. DANCE MUSIC.

THE SAVOY BANJO.
As B. from London.
 12 6.—Three copies.

FRIDAY, April 9th.

1130-120. Organ Recital relayed from the Royal Arcade, Hochschule. Organist, Arthur Mann.

3.45,—"English Literature," by Mr. Lee Nichols. B. 3.

(Continued on the next page.)

Week Beginning
April 4th

**BOURNEMOUTH
NEWS**

Week Beginning
April 4th

CLAS. ES.
1000 1100 and 1200

110126.—George East and
 tele. relayed from

6. 4. 1978

Week Beginning
April 4th.

(Continued on the next page.)

(Continued on the next page.)

5WA
353 M

CARDIFF PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 4th.

FRIDAY, April 9th.

A Short Concert of Gramophone

7.15 (A) 1st Very M
C. J. T. 1st

Tea-Time Music

8.15 (A) 1st Very M
C. J. T. 1st
8.45 (A) 1st Very M
C. J. T. 1st
9.15 (A) 1st Very M
C. J. T. 1st

FROM THE HILLS OF WALES.

also be d

CLAYVILLE DAVIES

8.15 (A) 1st Very M

WILLIAM MORRIS

8.15 (A) 1st Very M

WALTER G. YN TYN

8.15 (A) 1st Very M

WELSH PLAN

8.15 (A) 1st Very M

"A Shattered Dream."

8.15 (A) 1st Very M

ROBERT F. THURTELL

8.15 (A) 1st Very M

MARY MARYNAID TAYLOR

Gwyneth Taylor (Tour D'au

LILIAN POWELL

Ivor Edwards

LYNDON HALL ES

Maid Picture: The interior of

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FOR THE CHILDREN

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CARDIFF NEWS

The programme for Tuesday, April

9th, includes Bristol artists of

the "Bristol N."

Among them are Miss Muri Dolender

and of great promise, Mr

Cecil Lester, the brilliant, and

Mr. Clifford Reiber, and also the

popular Bristol Glee Singers. An

interest in them to be played by the

two instrumentalists is York Brown

and

is a distinctly novel pro

gramme divided into three parts

demonstrating the origin and develop

ment of "Jazz," grading gradually

through American Negro songs, pseudo

and modern jazz, and finally

to the modern jazz

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some of the Cardiff

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"A Shattered Dream."

Not long a little play, *A*

Marriage for a Week, written by Mr. R. F.

Thorne, was broadcast from the

Cardiff Station. So many listeners

expressed their approval of the

play that Mr. Thorne was asked to write a sequel. He has

done so, and the result *A Shattered*

Dream, will be heard on April 9th.

The play, written by Mr. R. F.

Thorne, was broadcast from the

Cardiff Station. So many listeners

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done so, and the result *A Shattered*

Dream, will be heard on April 9th.

The play, written by Mr. R. F.

SWANSEA PROGRAMMES.

Week Beginning
April 4th.

482M

SUNDAY, April 4th.

1.15 (A) 1st Very M

1.45 (A) 1st Very M

MONDAY, April 5th.

4.0 The Castle Cinema

and Organ Music, relayed from

the Castle Cinema.

FOR THE CHILDREN

4.15 (A) 1st Very M

4.45 (A) 1st Very M

5.15 (A) 1st Very M

5.45 (A) 1st Very M

TUESDAY, April 6th.

1.15 (A) 1st Very M

1.45 (A) 1st Very M

2.15 (A) 1st Very M

2.45 (A) 1st Very M

3.15 (A) 1st Very M

3.45 (A) 1st Very M

4.15 (A) 1st Very M

4.45 (A) 1st Very M

5.15 (A) 1st Very M

5.45 (A) 1st Very M

6.30 12.0.—Programme S.B. from London

WEDNESDAY, April 7th.

3.30 (A) 1st Very M

4.05 (A) 1st Very M

4.35 (A) 1st Very M

5.05 (A) 1st Very M

5.35 (A) 1st Very M

6.05 (A) 1st Very M

6.35 (A) 1st Very M

7.05 (A) 1st Very M

2.15
3.15 M.

MANCHESTER PROGRAMMES.

(Continued from the previous page.)

Week Beginning
April 4th.

MASTERS OF OPERA.

No. 1. Wagner.

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Produced 1870
NORMAN ADAM
The Trial of the Gods
Produced 1870
THE ORCHESTRA
Federal March ("The Twelfth
of the Gods"), Produced 1870
12.0.—WEATHER FORECAST AND NEWS
JACOB THORNTON, Prof. G. B.
FOR JON. Merit in P.
12.15.—Close down
DANCE MUSIC.
Relayed from the
METROPOLITAN THEATRE
ANNUAL CARNIVAL
at the Free Trade Hall
1.30.—Close down

SATURDAY, April 10th.

1.45.—Ard Piano Sonata by J.
1.55.—Close down
2.00.—Close down
2.15.—Close down
2.30.—Close down
2.45.—Close down
3.00.—Close down
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10.45.—Close down
11.00.—Close down
11.15.—Close down
11.30.—Close down
11.45.—Close down
12.00.—Close down

Programme S.B. from London
Weekly Talk on Sport.
Music and Entertainment.
HAROLD BOWEN
(Solo Pianoforte)
1.15.—Close down
1.30.—Close down
1.45.—Close down
2.00.—Close down
2.15.—Close down
2.30.—Close down
2.45.—Close down
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11.00.—Close down
11.15.—Close down
11.30.—Close down
11.45.—Close down
12.00.—Close down

Sports Talk, Mr. P. M. Williams
International
and the Coming Match, S.B.
from London. Local News.
DANCE MUSIC.
THE SAVOY BANDS
S.B. from London.
12.0.—Close down

MANCHESTER NEWS.

The Manchester Wind Quintet
Each member of this talented
quintet is a principal in the
famous Huddersfield and as a
player is a master of his instrument.
Mr. Archie Camick is acknowledged
to be one of the finest bass players
we have, and the others are all well
known to the public. They are doing much
to foster the culture of the district and
music, and their well-balanced and
pleasing harmonies are a pleasure
to the ears of the country.
There are few people who do not
know the name of Mrs. Morris
and her son, Fred, who takes part in the
quintet. His character study of
the quintet is daily and his excellent
work is a success over
the district.
James Worsley, who will give
a series of his amusing sketches on
Saturday in the Manchester area. A
man who has lived in the North
and he has been peculiarly attracted
to the North country dialect.

6.15
7.15 M.

LIVERPOOL PROGRAMMES.

Week Beginning
April 4th.

SUNDAY, April 4th.
1.45.—Programmes S.B. from London
MONDAY, April 5th.
1.45.—Programmes S.B. from London
2.15.—Programmes S.B. from London
2.45.—Programmes S.B. from London
3.15.—Programmes S.B. from London
3.45.—Programmes S.B. from London
4.15.—Programmes S.B. from London
4.45.—Programmes S.B. from London
5.15.—Programmes S.B. from London
5.45.—Programmes S.B. from London
6.15.—Programmes S.B. from London
6.45.—Programmes S.B. from London
7.15.—Programmes S.B. from London
7.45.—Programmes S.B. from London
8.15.—Programmes S.B. from London
8.45.—Programmes S.B. from London
9.15.—Programmes S.B. from London
9.45.—Programmes S.B. from London
10.15.—Programmes S.B. from London
10.45.—Programmes S.B. from London
11.15.—Programmes S.B. from London
11.45.—Programmes S.B. from London
12.00.—Programmes S.B. from London
TUESDAY, April 6th.
4.0.—Afternoon Topics: Talk by
Louis Curry
4.15.—The Station Pianoforte Quartet
5.15.—FOR THE CHILDREN
6.0.—Light Music
6.30.—Programmes S.B. from London
7.0.—Programmes S.B. from London
WEDNESDAY, April 7th.
4.0.—Afternoon Topics: Kate Lovell
on "Manners"
4.15.—The New Graham Dance
Orchestra, relayed from the
Graham Rooms.
5.15.—FOR THE CHILDREN
6.0.—Light Music
6.30.—Programmes S.B. from London

4.0.—CHAMBER MUSIC AND A PLAY
4.15.—STATION CHAMBER
PLAYERS
4.30.—K. BROWN
4.45.—ARTUR BAKER (2nd Violin)
4.55.—EDMUND HICKS (Violin)
5.05.—LEON...
5.15.—THOMAS BURNELL
5.30.—HARRY HUNTER (Bassoon)
5.45.—WALTER WATSON
5.55.—Three Movements from Quintet
(for Flute, Flute, Clarinet,
Oboe and Bassoon), in E-flat
Op. 16...
6.20.—Gavotte and Minuet from En-
lish Suite, No. 3, arranged
Violin and Cello J. S. B.
6.25.—GEORGE HILL (Bass)
6.40.—Three Songs of the Elizabethan
Kennedy Fraser
6.55.—Muriel Fisher
7.10.—An Evening of Songs
7.25.—K. BROWN
7.40.—THE CHAMBER PLAYERS
7.55.—Andante and Allegro
8.10.—No. 3 (Op. 40), for Cey An-
gels, Violin, 2 Violins and Cello
8.25.—"An Ode to Autumn" (Kend)
(Read by H. CECIL PEARSON)
8.40.—Kend "Ode to Autumn" Set
Music for Baritone, Voice
Clarinet and String
Quartet... H. Napier Miles
(First Broadcast Performance)

THE STATION REPERTORY
PLAYERS
"Augustine in Search of a Father,"
by
Harold Chapin
A Night Watchman
WALTER SHOLE
A Policeman
EDWARD P. GINN
Augustine ALBERT HASSALL
A Square in the West End of
London, where a part of the
pavement is undergoing repair.
It is evening, and the night
watchman sits smoking his pipe
EDWARD P. GINN
9.30.—Light Chamber Music.
Andante from "Centes
d'Avril," for Flute
and String
Scherzo for Flute and
String
9.45.—Fantasia Concertante for
Clarinet, Violin, Cello and
Piano
10.00.—Programmes S.B. from London
THURSDAY April 8th.
4.0.—FOR THE CHILDREN
4.15.—Light Music
4.30.—Programmes S.B. from London
4.45.—Programmes S.B. from London
5.15.—Programmes S.B. from London
5.45.—Programmes S.B. from London
6.15.—Programmes S.B. from London
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9.45.—Programmes S.B. from London
10.15.—Programmes S.B. from London
10.45.—Programmes S.B. from London
11.15.—Programmes S.B. from London
11.45.—Programmes S.B. from London
12.00.—Programmes S.B. from London

FRIDAY, April 9th.
4.0.—Afternoon Topics: Mary
Mayes on "Adolescence."
4.15.—The Station Pianoforte Quartet
and Duets by Ethel Knolly
(Mezzo-Soprano), and Warren
Jones (Tenor)
6.0.—Light Music
6.30.—Programmes S.B. from London
7.0.—Programmes S.B. from London
SATURDAY, April 10th.
4.0.—From the Radio Cinema.
4.15.—FOR THE CHILDREN
For the Teens: A Naughtiness
Play by C. E. Hodges.
4.30.—Programmes S.B. from London

LIVERPOOL NEWS.

The new combination formed
by members of the Station Orchestra,
giving a very interesting
chamber music on April 7th.
Opening Beethoven work (from which
the slow movement will be omitted
the performance on April 7th) is
a very fine work, and has a further
fine work by
the composer. It is contended by
many composers that the Beethoven
Quintet, Opus 16, is of earlier date even
than some of the Trio, Opus 3, and is
consequently very Mozartian and,
consequently, very agreeable to listen to.

Week Beginning
April 4th.

(Continued on the next page)

Week Beginning
April 4th.

1 - the apartment in M

Some Concert Valses

THE WILKESBORGH POST
 "Gold and Silver" The
 "La Reine au Bois Dormant"

"Nights of Gloom" .. . And
W .. . T .. . N
Law .. . P .. . PLAN

70. **DANCE MUSIC**

0. Come down

WEDNESDAY, April 7th

[illegible]

— FOLK TUNE (Chorus) N
Programme 5 B from 2 to 4
Symphony (Or)

1. WILSON and FEL

by Mr. VICTOR A. L. FIN
LAW, FRO S. Leader of
of wearing Expectation. A

ED. B. ALMS
F. T. E. G.

March 1944

THE UNIVERSITY OF CHICAGO

¹² The Queen of Sheba

Under the Banner of Victory
30. LEWIS COITTS
" "

Songs and Music from

Shakespeare's Plays.
ORCHESTRA
Conductor, WALTER BURN

Introduction and Bound

7. JOSEPHINE MATHIEU

"Where the Ber Suck
"When Dainties Pled
 Full Eastern Flies"

20 THE ORCHESTRA.
Overture, "Coriolanus"

(Continued on the next page.)

**Week Beginning
April 4th.**

BRAHMS'S Second Symphony in F Major, which is to be heard at Glasgow under the baton of Mr. Herbert A. Connors, on Wednesday, April 7th, is a work of such a nature that, as a rule, some critics thence make it a study toilsome while others, notably Weingartner, gave it the highest praise and placed it on a higher level than that of the first symphony of Brahms.

In the fifteenth and sixteenth centuries, the study and enjoyment of music was a serious and important part of the education of the nobility and the clergy. The study of music was a necessary part of the education of the nobility and the clergy. The study of music was a necessary part of the education of the nobility and the clergy.

Wagner has immortalized them in his opera *The Mastersingers of Nuremberg*, the prelude to which will be performed at the Glasgow Station on the same day.

5NG
320 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
April 4th.

SUNDAY, April 4th.

MONDAY, April 5th.
Ten-Time Music.

TUESDAY, April 6th.

Ten-Time Music.

WEDNESDAY, April 7th.

Ten-Time Music.

FOR THE CHILDREN.
Postage and Birthday Book.

5.0. Robins.
MUSICAL COMEDY EVENING.
THE NOTTINGHAM CITY
POLICE BAND.

WALKER BONG "The Merry
Widow"
"Love's Sweet Song" (The
Gypsy Princess)
"Then You Are" (The Barber
of Seville)
HARRY HOPEWELL
"The Old
Clock" (The Barber of Seville)
"Are My
Lambkins"
"My Little
Soldier"

WALKER BONG "The Merry
Widow"
"Love's Sweet Song" (The
Gypsy Princess)
"Then You Are" (The Barber
of Seville)
HARRY HOPEWELL
"The Old
Clock" (The Barber of Seville)
"Are My
Lambkins"
"My Little
Soldier"

HARRY HOPEWELL
"The Old
Clock" (The Barber of Seville)
"Are My
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"My Little
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Soldier"

HARRY HOPEWELL
"The Old
Clock" (The Barber of Seville)
"Are My
Lambkins"
"My Little
Soldier"

"Leave a Lot of Time for Love"
"How the Other Half Lives"
A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

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A Play of Modern Life.

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A Play of Modern Life.

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"How the Other Half Lives"
A Play of Modern Life.

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A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

"How the Other Half Lives"
A Play of Modern Life.

4.45—Musical Interlude
5.15. FOR THE CHILDREN

8.0-12.0. Musical Night. 10.1
Programme S.B.

FRIDAY, April 8th.

11.30-12.30. Morning Music
In the Evening

Tea-Time Music.

4.45. Musical Interlude
5.15. FOR THE CHILDREN

8.0-12.0. Musical Night. 10.1
Programme S.B.

8.45. Postage and Birthday Book
9.0. Robins

9.15. Musical Interlude
9.30. Programme S.B. from London.

9.40. Radio Quiz Talk
9.50-10.0. Programme S.B. from London.

10.0-10.30. Musical Night. 10.1
Programme S.B.

SATURDAY, April 9th.

11.30-12.30. Morning Music
In the Evening

Tea-Time Music.

4.45. Musical Interlude
5.15. FOR THE CHILDREN

8.0-12.0. Musical Night. 10.1
Programme S.B.

8.45. Postage and Birthday Book
9.0. Robins

9.15. Musical Interlude
9.30. Programme S.B. from London.

9.40. Radio Quiz Talk
9.50-10.0. Programme S.B. from London.

2LS
321 M. 310 M

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
April 4th.

SUNDAY, April 4th.

MONDAY, April 5th.

FOR THE CHILDREN.

TUESDAY, April 6th.

Dance Music.

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

7.0-7.40. Programme S.B. from London.

HULLO, YORKSHIRE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

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CLIFFORD ESSEX'S DANCE

CLIFFORD ESSEX'S DANCE

7.0-7.40. Programme S.B. from London.

HULLO, YORKSHIRE

CLIFFORD ESSEX'S DANCE

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2LS
321 M. 310 M

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
April 4th.

SUNDAY, April 4th.

MONDAY, April 5th.

FOR THE CHILDREN.

TUESDAY, April 6th.

Dance Music.

CLIFFORD ESSEX'S DANCE

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CLIFFORD ESSEX'S DANCE

7.0-7.40. Programme S.B. from London.

HULLO, YORKSHIRE

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CLIFFORD ESSEX'S DANCE

Week Beginning
April 4th.

**Week Beginning
April 4th**

4.00.—G. Sullivan (Dr. An. H.
 Overture in A Flat, Op. 34 }
 Nocturne in F Major } Chopin
 Nocturne in A Flat }
 Toccata }
 Fire Music ("The Valkyries"
 Spanish Dance, No. 5 Granados
 Concert Study in F Sharp
 5.15. FOR THE CHILDREN
 5.50.—Birthdays and Letters.
 6.0.—Musical Interludes
 6.30.—Programme S.B. from London
 7.40.—"The Harvest of a Quiet Eye"
 by "PETRONIUS."
 8.0-11.0.—Programme S.B. from London
 SATURDAY, April 15th.
 4.0.—Afternoon Tonics.
 Ten Ten's Music.
 4.15.—Orchestra, relayed from the
 Grand Hotel.
 5.15.—FOR THE CHILDREN
 5.50.—Birthdays and Letters.
 6.0.—Musical Interludes
 6.30.—Programme S.B. from London
 7.30.—CONCERT, S.B. from Roll
 9.30 (approx.).—Programme S.B. from
 London.
 11.0.—(Late show)



Pedestal of 35 Years Experience



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C.A.V. H.T. ACCUMULATORS are not built of the ordinary test tubes, but tubes of special design and material, assembled to eliminate intercell current leakage, which is so common amongst block form accumulators of much greater capacity: which large capacity is, in many cases, superfluous. An H.T. Accumulator need not necessarily have a large ampere hour capacity, because the current taken by the average broadcast receiver is comparatively small, and therefore the greatest feature must be the absence of intercell current leakage and consequent maximum retention of charge. The C.A.V. H.T. ACCUMULATOR possesses this most important feature, the only possible path of intercell leakage being more than 9in. an exclusive design. Ask your local expert to explain.

The is why the leading experimenters, such as :-
Mr W K Alfred, radio 2DX,
Mr V E M O ver E A AMIFF, radio 6SV,
Mr J A Partridge, radio 2KI
Mr F J Simmonds, M I R E F K S A, radio 2OD,
use them when carrying out noteworthy experiments.

C.A.V. H.T.3, ⁶⁰VOLTS 60/- C.A.V. H.T.4, ³⁰VOLTS 30/-

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Therm. stability	Capacity	Days	Wet.	W. 4.
60	30	7	8	13.6
60	45	9	10	16.0

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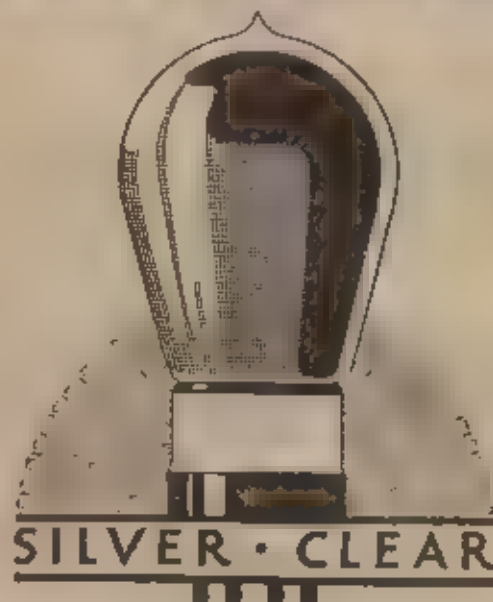
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This enquiry involves no obligation.
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Address _____
Date _____
RT 13

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TWO NEW LOUDEN VALVES

The new Loouden Valves have today become a household name. They are the most reliable and most efficient valves ever produced.

And so far, the most important feature of these valves is their ability to produce a clear, strong, and powerful sound. This is due to the fact that the valves are designed to operate at a high frequency, which results in a clear and powerful sound.

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You can only get Loouden Valves direct from us or our Branches - send for yours at once.

Send for 44-page illustrated catalogue free.

DULL EMITTERS					
1	2	Frequency Hz	Power Watts	Notes	Price
P.E.R. 1	10	40	50	For Amplification	1
P.E.R. 2	10	50	50	For Amplification	1
P.E.R. 3	10	60	50	For Amplification	1
P.E.R. 4	10	70	50	For Amplification	1
P.E.R. 5	10	80	50	For Amplification	1
P.E.R. 6	10	90	50	For Amplification	1
P.E.R. 7	10	100	50	For Amplification	1
P.E.R. 8	10	110	50	For Amplification	1
P.E.R. 9	10	120	50	For Amplification	1
P.E.R. 10	10	130	50	For Amplification	1
P.E.R. 11	10	140	50	For Amplification	1
P.E.R. 12	10	150	50	For Amplification	1
P.E.R. 13	10	160	50	For Amplification	1
P.E.R. 14	10	170	50	For Amplification	1
P.E.R. 15	10	180	50	For Amplification	1
P.E.R. 16	10	190	50	For Amplification	1
P.E.R. 17	10	200	50	For Amplification	1
P.E.R. 18	10	210	50	For Amplification	1
P.E.R. 19	10	220	50	For Amplification	1
P.E.R. 20	10	230	50	For Amplification	1
P.E.R. 21	10	240	50	For Amplification	1
P.E.R. 22	10	250	50	For Amplification	1
P.E.R. 23	10	260	50	For Amplification	1
P.E.R. 24	10	270	50	For Amplification	1
P.E.R. 25	10	280	50	For Amplification	1
P.E.R. 26	10	290	50	For Amplification	1
P.E.R. 27	10	300	50	For Amplification	1
P.E.R. 28	10	310	50	For Amplification	1
P.E.R. 29	10	320	50	For Amplification	1
P.E.R. 30	10	330	50	For Amplification	1
P.E.R. 31	10	340	50	For Amplification	1
P.E.R. 32	10	350	50	For Amplification	1
P.E.R. 33	10	360	50	For Amplification	1
P.E.R. 34	10	370	50	For Amplification	1
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P.E.R. 37	10	400	50	For Amplification	1
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P.E.R. 40	10	430	50	For Amplification	1
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P.E.R. 45	10	480	50	For Amplification	1
P.E.R. 46	10	490	50	For Amplification	1
P.E.R. 47	10	500	50	For Amplification	1
P.E.R. 48	10	510	50	For Amplification	1
P.E.R. 49	10	520	50	For Amplification	1
P.E.R. 50	10	530	50	For Amplification	1
P.E.R. 51	10	540	50	For Amplification	1
P.E.R. 52	10	550	50	For Amplification	1
P.E.R. 53	10	560	50	For Amplification	1
P.E.R. 54	10	570	50	For Amplification	1
P.E.R. 55	10	580	50	For Amplification	1
P.E.R. 56	10	590	50	For Amplification	1
P.E.R. 57	10	600	50	For Amplification	1
P.E.R. 58	10	610	50	For Amplification	1
P.E.R. 59	10	620	50	For Amplification	1
P.E.R. 60	10	630	50	For Amplification	1
P.E.R. 61	10	640	50	For Amplification	1
P.E.R. 62	10	650	50	For Amplification	1
P.E.R. 63	10	660	50	For Amplification	1
P.E.R. 64	10	670	50	For Amplification	1
P.E.R. 65	10	680	50	For Amplification	1
P.E.R. 66	10	690	50	For Amplification	1
P.E.R. 67	10	700	50	For Amplification	1
P.E.R. 68	10	710	50	For Amplification	1
P.E.R. 69	10	720	50	For Amplification	1
P.E.R. 70	10	730	50	For Amplification	1
P.E.R. 71	10	740	50	For Amplification	1
P.E.R. 72	10	750	50	For Amplification	1
P.E.R. 73	10	760	50	For Amplification	1
P.E.R. 74	10	770	50	For Amplification	1
P.E.R. 75	10	780	50	For Amplification	1
P.E.R. 76	10	790	50	For Amplification	1
P.E.R. 77	10	800	50	For Amplification	1
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P.E.R. 80	10	830	50	For Amplification	1
P.E.R. 81	10	840	50	For Amplification	1
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P.E.R. 83	10	860	50	For Amplification	1
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P.E.R. 85	10	880	50	For Amplification	1
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P.E.R. 91	10	940	50	For Amplification	1
P.E.R. 92	10	950	50	For Amplification	1
P.E.R. 93	10	960	50	For Amplification	1
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P.E.R. 95	10	980	50	For Amplification	1
P.E.R. 96	10	990	50	For Amplification	1
P.E.R. 97	10	1000	50	For Amplification	1
P.E.R. 98	10	1010	50	For Amplification	1
P.E.R. 99	10	1020	50	For Amplification	1
P.E.R. 100	10	1030	50	For Amplification	1
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P.E.R. 106	10	1090	50	For Amplification	1
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P.E.R. 108	10	1110	50	For Amplification	1
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P.E.R. 111	10	1140	50	For Amplification	1
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P.E.R. 117	10	1200	50	For Amplification	1
P.E.R. 118	10	1210	50	For Amplification	1
P.E.R. 119	10	1220	50	For Amplification	1
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P.E.R. 121	10	1240	50	For Amplification	1
P.E.R. 122	10	1250	50	For Amplification	1
P.E.R. 123	10	1260	50	For Amplification	1
P.E.R. 124	10	1270	50	For Amplification	1
P.E.R. 125	10	1280	50	For Amplification	1
P.E.R. 126	10	1290	50	For Amplification	1
P.E.R. 127	10	1300	50	For Amplification	1
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P.E.R. 129	10	1320	50	For Amplification	1
P.E.R. 130	10	1330	50	For Amplification	1
P.E.R. 131	10	1340	50	For Amplification	1
P.E.R. 132	10	1350	50	For Amplification	1
P.E.R. 133	10	1360	50	For Amplification	1
P.E.R. 134	10	1370	50	For Amplification	1
P.E.R. 135	10	1380	50	For Amplification	1
P.E.R. 136	10	1390	50	For Amplification	1
P.E.R. 137	10	1400	50	For Amplification	1
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P.E.R. 146	10	1490	50	For Amplification	1
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P.E.R. 166	10	1690	50	For Amplification	1
P.E.R. 167	10	1700	50	For Amplification	1
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P.E.R. 174	10	1770	50	For Amplification	1
P.E.R. 175	10	1780	50	For Amplification	1
P.E.R. 176	10	1790	50	For Amplification	1
P.E.R. 177	10	1800	50	For Amplification	1
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P.E.R. 180	10	1830	50	For Amplification	1
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P.E.R. 182	10	1850	50	For Amplification	1
P.E.R. 183	10	1860	50	For Amplification	1
P.E.R. 184	10	1870	50	For Amplification	1
P.E.R. 185	10	1880	50	For Amplification	1
P.E.R. 186	10	1890	50	For Amplification	1
P.E.R. 187	10	1900	50	For Amplification	1
P.E.R. 188	10	1910	50	For Amplification	1
P.E.R. 189	10	1920	50	For Amplification	1
P.E.R. 190	10	1930	50	For Amplification	1
P.E.R. 191	10	1940	50	For Amplification	1
P.E.R. 192	10	1950	50	For Amplification	1
P.E.R. 193	10	1960	50	For Amplification	1
P.E.R. 194	10	1970	50	For Amplification	1
P.E.R. 195	10	1980	50	For Amplification	1
P.E.R. 196	10	1990	50	For Amplification	1
P.E.R. 197	10	2000	50	For Amplification	1
P.E.R. 198	10	2010	50	For Amplification	1
P.E.R. 199	10	2020	50	For Amplification	1
P.E.R. 200	10	2030	50	For Amplification	1
P.E.R. 201	10	2040	50	For Amplification	1
P.E.R. 202	10	2050	50	For Amplification	1
P.E.R. 203	10	2060	50	For Amplification	1
P.E.R. 204	10	2070	50	For Amplification	1
P.E.R. 205	10	2080	50	For Amplification	1
P.E.R. 206	10	2090	50	For Amplification	1
P.E.R. 207	10	2100	50	For Amplification	1
P.E.R. 208	10	2110	50	For Amplification	1
P.E.R. 209	10	2120	50	For Amplification	1
P.E.R. 210	10	2130	50	For Amplification	1
P.E.R. 211	10	2140	50	For Amplification	1
P.E.R. 212	10	2150	50	For Amplification	1
P.E.R. 213	10	2160	50	For Amplification	1
P.E.R. 214	10	2170	50	For Amplification	1
P.E.R. 215	10	2180	50	For Amplification	1
P.E.R. 216	10	2190	50	For Amplification	1
P.E.R. 217	10	2200	50	For Amplification	1
P.E.R. 218	10	2210	50	For Amplification	1
P.E.R. 219	10	2220	50	For Amplification	1
P.E.R. 220	10	2230	50	For Amplification	1
P.E.R. 221	10	2240	50	For Amplification	1
P.E.R. 222	10	2250	50	For Amplification	1
P.E.R. 223	10	2260	50	For Amplification	1
P.E.R. 224	10	2270	50	For Amplification	1
P.E.R. 225	10	2280	50	For Amplification	1
P.E.R. 226	10	2290	50	For Amplification	1
P.E.R. 227	10	2300	50	For Amplification	1
P.E.R. 228	10	2310	50	For Amplification	1
P.E.R. 229	10	2320	50	For Amplification	1
P.E.R. 230	10	2330	50	For Amplification	1
P.E.R. 231	10	2340	50	For Amplification	1
P.E.R. 232	10	2350	50	For Amplification	1
P.E.R. 233	10	2360	50	For Amplification	1
P.E.R. 234	10	2370	50	For Amplification	1
P.E.R. 235	10	2380	50	For Amplification	1
P.E.R. 236	10	2390	50	For Amplification	1
P.E.R. 237	10				



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To provide, in conjunction with the South East Lancashire Insurance Company, a comprehensive free Insurance Policy for all members to cover:

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TO THE SECRETARY,

THE WIRELESS ASSOCIATION OF GREAT BRITAIN, LTD.
7, SOUTHAMPTON STREET,
LONDON, W.C.1.

[FOR USE IN OFFICE ONLY.]

Date accepted _____
Membership No. _____
Entered by _____

Dear Sir, I hereby apply to be elected a Valve Crystal Member of the Wireless Association of Great Britain, and I agree to abide by the rules of the Association, and in particular to refrain from causing interference by operation of my broadcasting house.

I enclose a Bankers' Order for the sum of £10 (Ten Pounds) for my Membership, which I agree shall remain the property of the Association, and which I agree to return to you on the cessation of my Membership.

I enclose a Bankers' Order for the sum of £10 (Ten Pounds) for my Membership, which I agree shall remain the property of the Association, and which I agree to return to you on the cessation of my Membership.

Signature of Applicant

- Please state number and type of badges required. Standard badges for Receivers, and badges for Loud Speaker, or for both, are available. It is particularly requested that the Bankers' Order Form be used as this will effect considerable saving of trouble and expense to both the Association and the Member.
- If it is desired to insure more than one Receiver or Installation, additional policies will be issued on application to the Secretary, at the rate of 1/- for Valve Receivers and 1/- for Crystal Receivers.

The following information MUST be given.

Full Name [IN BLOCK LETTERS]

Mr., Mrs., Miss, with titles, degrees, etc.

Profession

Address in full

Make and Type of Receiver to be insured

Purchase Price including Accessories

This form can only be used as a Bankers' Order and must NOT be altered to represent a cheque, and should be sent to the WIRELESS ASSOCIATION OF GREAT BRITAIN, LTD. and NOT to the BANKERS.

BANKERS' ORDER.

To _____ Bank _____ 192

Branch _____

(Member's Bank)

Please pay to The National Provincial Bank Limited 208 and 209 Piccadilly London, W.1. on account of THE WIRELESS ASSOCIATION OF GREAT BRITAIN, LTD. the sum of £ _____

(Subscription.)

on the _____ each year, commencing _____

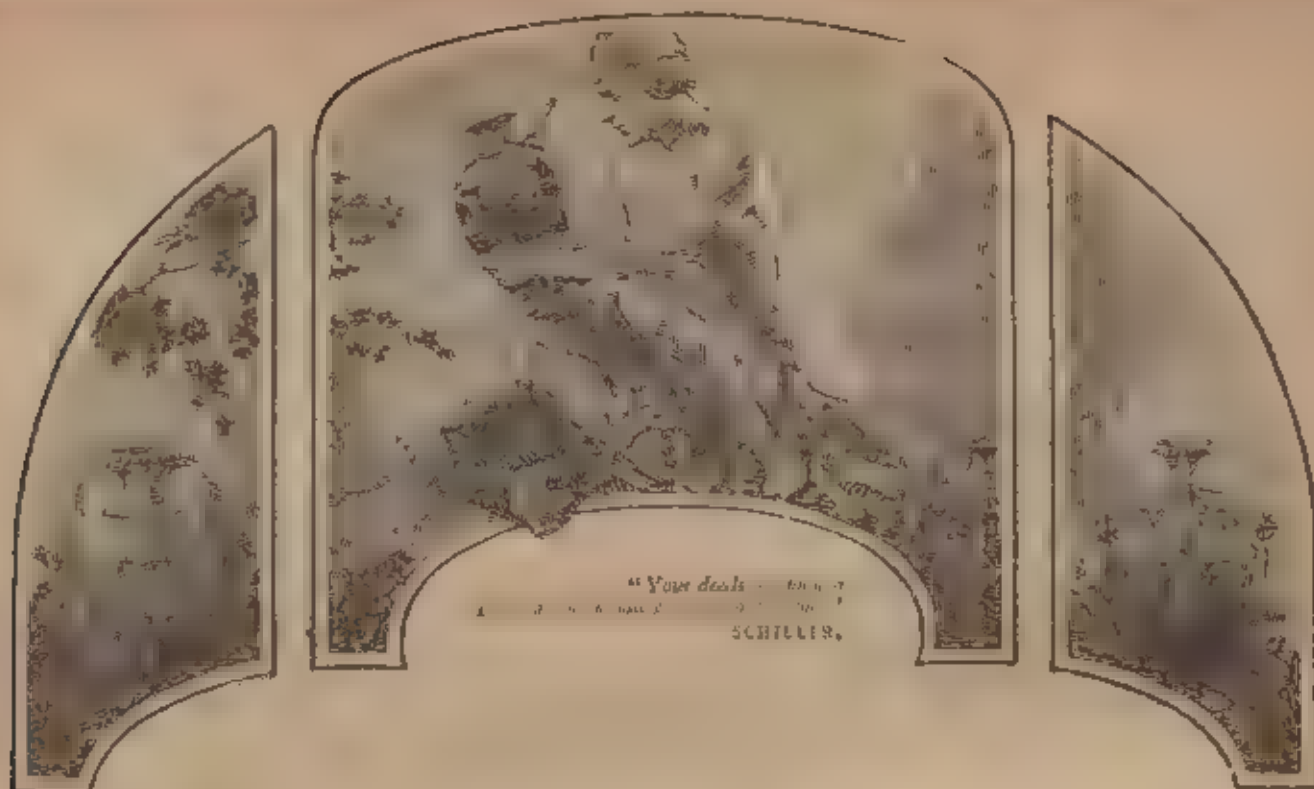
(Date) (Year)

(Signature)

Address _____

With Members' Bankers kindly put this number against the Member's name when crediting the W.A.'s Bank.

Member's Number.



"'Tis deeds must win the prize"

IN years to come, when the story of the Valve is written, certain developments will stand out as landmarks and win imperishable fame for their inventors.

First, the discovery of the electron theory. Later, Dr. Fleming's great contribution to the cause of Radio—the original two-electrode valve and the father of all valves. Afterwards, the addition by Dr. Lee de Forest of the grid, which resulted in the three-electrode valve. And then Valve development halted for several years. A long straight filament enclosed by a spiral grid—the whole being surrounded by a tubular anode.

This was the standard Valve until the year 1922. Obviously it had many disadvantages. A large proportion of its electron emission inevitably escaped from each end of the anode and served no useful purpose. This clearly caused a very serious loss in efficiency.

The spiral grid—owing to its lack of rigidity—was a fruitful cause of macrophonic noises. The straight filament—tightly stretched to prevent sag—readily fractured and the Valve became useless. In 1922 there appeared a new Valve—one destined to win immediate recognition—the Cossor.

For the first time there was used in any Valve an arched self-supporting filament. A grid so rigid as to be utterly vibration-proof. And a hood-shaped anode which enclosed practically the whole of the electron stream. All of which were entirely original and exclusive features.

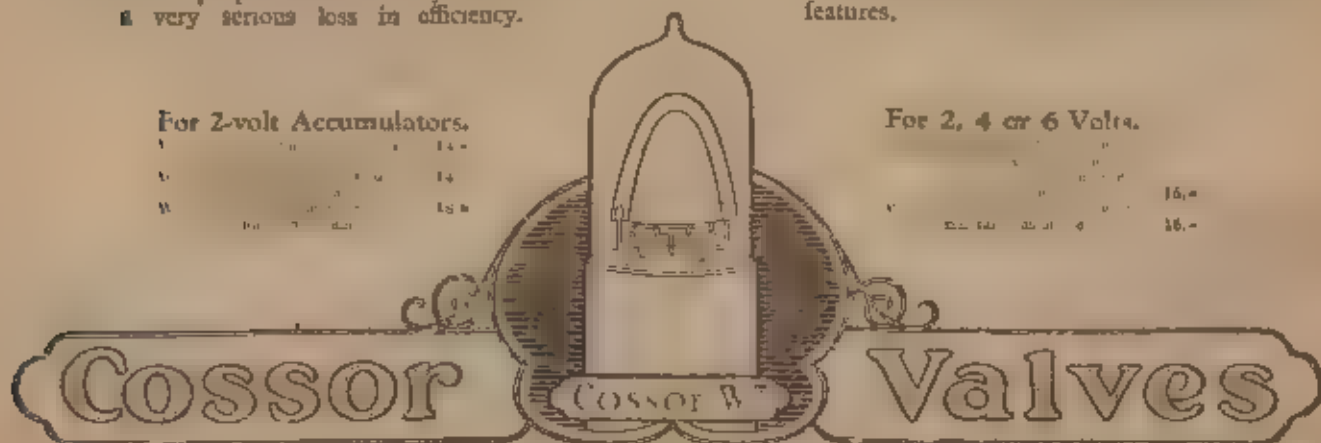
In three short years Cossor has triumphantly vindicated that its unique principles of design are correct. More than one of its features have been adopted by other makers. But Cossor users are not misled—for Cossor results are obtainable only by the combination of *all* these features.

For 2-volt Accumulators.

V	14
G	14
A	15

For 2, 4 or 6 Volts.

V	16
G	16
A	16

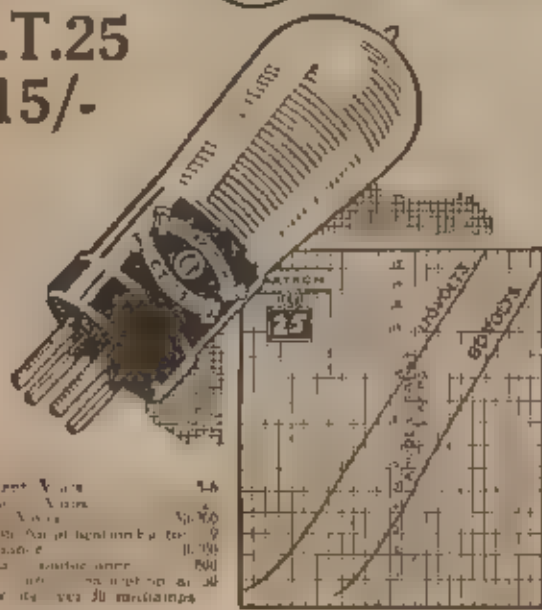


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YOU CANNOT

obtain the supreme realisation of wireless—the generous volume, the pure and sonorous tone or longer distances—unless you use

CLEARTRON VALVES

which are REALLY guaranteed, under Cleartron's
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They are ALL Dull Emitters, with lowest current consumption, and sold at Standard prices

For 2, 3 and 5-6 v. Accumulators and Dry Cells,
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*America's foremost valve now
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British Made



Two heads
are better than
one, they say.
Similarly two
valves are better
than one
*Try this Scientific
Combination*

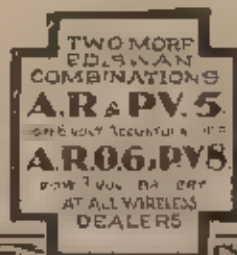
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P.V.5. (Power) (The Loud Speaker Valve) & A.R.D.E.

VALVES

A PAIR WITHOUT COMPARE

(for 2 Volt Battery)





An H.T. Battery that you can reload with fresh cells.

No one ever threw away an exhausted H.T. Battery without a pang of regret without wondering if there were not some way of bringing it to life again. It seems so wasteful to scrap container, cells, tapping-points, packing—everything.

It is wasteful—and to obviate this waste the "Lissen" Renewable H.T. Battery has come into being.

Once you have bought it—it is yours for ever. You don't throw it away when it is exhausted, you renew the exhausted part—the cells. And fresh "Lissen" Cells are all you pay for when you renew.

There are three ways of buying the "Lissen" H.T. Renewable Battery.



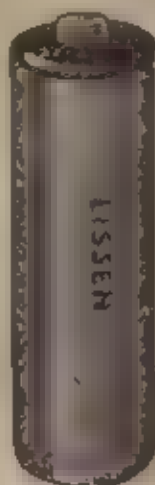
Showing the container that you can buy or easily build or yourself.

Examine the four cells each with a tapping point. You can replace the exhausted cells in the container without disturbing the others. Each cell is the simplest and cheapest possible manner.

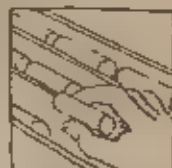
Complete battery fully assembled in a container. 45 cells. 11.6d. 2. 45 cells. 11.6d. 3. 45 cells. 11.6d. 4. 45 cells. 11.6d. 5. 45 cells. 11.6d. 6. 45 cells. 11.6d. 7. 45 cells. 11.6d. 8. 45 cells. 11.6d. 9. 45 cells. 11.6d. 10. 45 cells. 11.6d. 11. 45 cells. 11.6d. 12. 45 cells. 11.6d. 13. 45 cells. 11.6d. 14. 45 cells. 11.6d. 15. 45 cells. 11.6d. 16. 45 cells. 11.6d. 17. 45 cells. 11.6d. 18. 45 cells. 11.6d. 19. 45 cells. 11.6d. 20. 45 cells. 11.6d. 21. 45 cells. 11.6d. 22. 45 cells. 11.6d. 23. 45 cells. 11.6d. 24. 45 cells. 11.6d. 25. 45 cells. 11.6d. 26. 45 cells. 11.6d. 27. 45 cells. 11.6d. 28. 45 cells. 11.6d. 29. 45 cells. 11.6d. 30. 45 cells. 11.6d. 31. 45 cells. 11.6d. 32. 45 cells. 11.6d. 33. 45 cells. 11.6d. 34. 45 cells. 11.6d. 35. 45 cells. 11.6d. 36. 45 cells. 11.6d. 37. 45 cells. 11.6d. 38. 45 cells. 11.6d. 39. 45 cells. 11.6d. 40. 45 cells. 11.6d. 41. 45 cells. 11.6d. 42. 45 cells. 11.6d. 43. 45 cells. 11.6d. 44. 45 cells. 11.6d. 45. 45 cells. 11.6d.



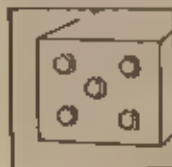
The cells are held firmly in position by means of the special springs.



The purchase of every 45 "Lissen" Cells in a container is a most sensible way of the "Lissen" method of construction for which patent application has been made—and also to the exclusive use of the drawings.



Look at the cells in the space this way. Four cells in the space are shown. Every 45 cells. You cannot go wrong.



Next tapping points are provided. Five at one end of the container—four at the other.

Remember, once you have the container, the only thing that ever needs renewing are the "Lissen" Cells, and these are the only things you pay for when you renew.

The

LISSEN RENEWABLE H.T. BATTERY

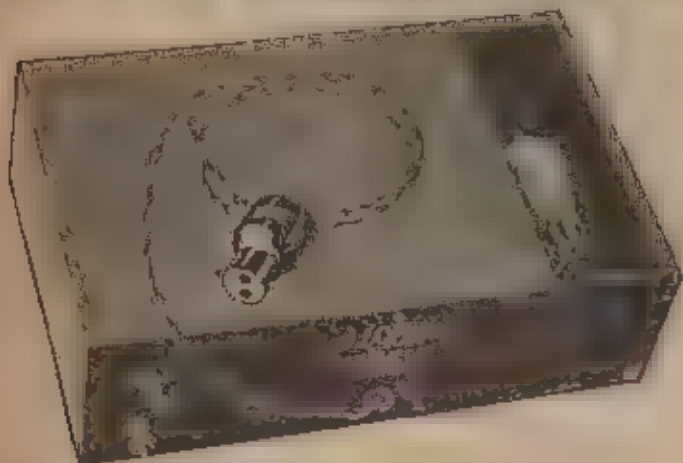
re-load it as you would load cartridges into a gun

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H.T. FROM YOUR MAINS

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1. The first step is to determine the type of power source used in the device. This can be done by examining the device's specifications or by testing it with a multimeter.

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Gibbs
Shaving Cream
or
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Either way, Cream or Stick, there is no doubt about the result if they are Gibbs—the finest have on record.

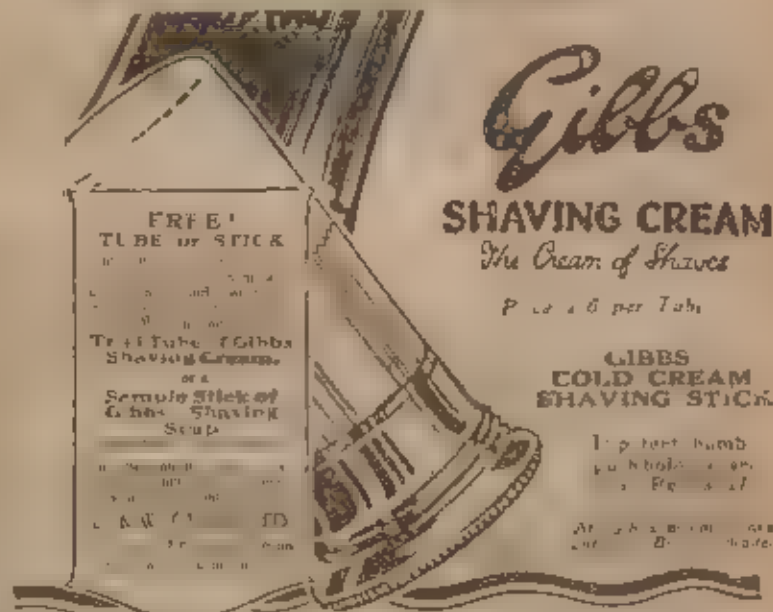
You will find the reason in his rich creamy, white's often la ber
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It accurately represents every kind of hard, however tough, and makes
every work for the razor.

Then there is deodorant. I cream in a Gobs Shaving
production. It carries out its soothing, comforting work while
you have a good long hair-raising good time.

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Make an early start on the course of luxury hair



The "SPIRO
SAFETY RAZOR BLADE
SHARPENER



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JOHN WATTS

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Test ANY Loud Speaker of other make against this



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The "Junior" Swan-Neck AMPLION (A.R. 38) may not, of course, come out best against them ALL, but it will hold its own EASILY, and CONCLUSIVELY against "twice the size" and "double the price."

Because of this exceptionally marvellous performance the "Junior" Swan-Neck has quickly become so great a favourite that it has been necessary to provide for an enormously increased output. Ah, who desire "BETTER RADIO REPRODUCTION," with a reasonably moderate outlay, will be glad to know that quantity supplies are now forthcoming and that, therefore, they can secure just what they want—by ordering now at

The World's Standard **AMPLION** Wireless Loud Speaker

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It has come to the notice of the House of Commons that certain loud speakers made under Gramophones patents to a special order, bearing number 38 and sold at clearance prices, are described as similar to AMPLION model A.R. 38. This statement is entirely incorrect and unauthorized for the AMPLION model A.R. 38 is a high fidelity loud speaker of modern design and differs in every essential component and constructional detail from the type advertised. All instruments so marked and purporting to be the House of Commons are sold as AMPLION loud speakers.

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To the first thousand persons who send in the coupon below by post, we will send one of these L.525 valves (value 22/6) FREE in order that they may test the supremacy of Burndept Super Valves for themselves.

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Price 22/6.

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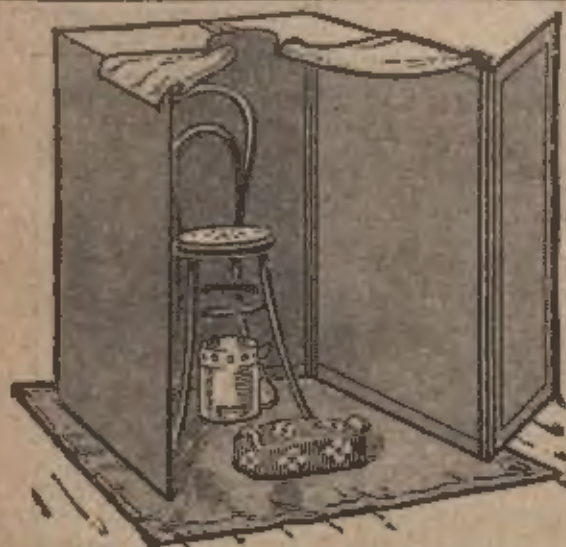
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Illustration shows Walls Patent Waterproof for Men. Similar model for Ladies suggested. Price

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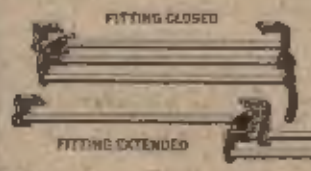
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2/6

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